

The Jolly Musketeer.

Comic Opera in 2 Acts.



As produced by the
Jefferson De Angelis
Opera Company.

Book by
Stanislaus Stangé.
Music by
Julian Edwards.

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Vocal Score

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from

THE JOLLY MUSKETEER.



Comic Opera in Two Acts.



Libretto by

STANISLAUS STANGE,

MUSIC BY

JULIAN EDWARDS.

M. WITMARK & SONS,
NEW YORK CHICAGO
LONDON PARIS LEIPZIG

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The Jolly Musketeer.

A Comic Opera in Two Acts.

As performed by the JEFFERSON DE ANGELIS OPERA CO.

At the Broadway Theatre, N. Y., November 14th, 1898.

BOOK BY STANISLAUS STANGÉ.

MUSIC BY JULIAN EDWARDS.

Produced under the Stage direction of Mr. Richard Barker.

CAST OF CHARACTERS.

Francois, Marquis de Chantilly, Captain of the "King's Own Musketeers?"

VAN RENSSELAER WHEELER.

Henri, Count de Beaupret, Lieutenant of "King's Own Musketeers?"

JEFFERSON DE ANGELIS.

Capote, Corporal of the "King's Own Musketeers?" WINFIELD BLAKE.

| | | | |
|------------|---------------------|---|----------------|
| Antoine, } | Musketeers. | { | JOSEPH SMILEY. |
| Gaston, } | | | OLE NORMAN. |

Didot Blanc, Proprietor of the "Café Richelieu" HARRY MACDONOUGH.

Yvette, his daughter. MAUD HOLLINS.

Verve, his niece. BERTHA WALTZINGER.

| | | | |
|----------------|-----------------------|---|-------------------|
| Jacqueline, } | Flower Girls. | { | HELENA FREDERICK. |
| Marie, . . . } | | | EDITH HENDEE. |

Chorus of Musketeers, Flower Girls, Ladies of the Court, etc.

SYNOPSIS OF SCENES.

ACT I. The Flower Market. A Morning in June.

ACT II. Ball-Room in Chateau, Chantilly. Evening of the same day.

The scenes of the opera are laid in Amiens, France, during the siege of that City by the Spaniards in 1634.

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The Jolly Musketeer.

Comic Opera in 2 Acts.

ACT I.

Words by
STANISLAUS STANGÉ.

Prelude.

Music by
JULIAN EDWARDS.

Moderato.

The musical score for the Prelude is written for piano. It begins with a forte (*ff*) dynamic and a tempo marking of *Moderato*. The time signature is 6/8. The first system features a triplet in the right hand. The key signature is one flat (B-flat). The score consists of five systems of piano accompaniment, each with a right-hand and left-hand part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Andante.

p

pp

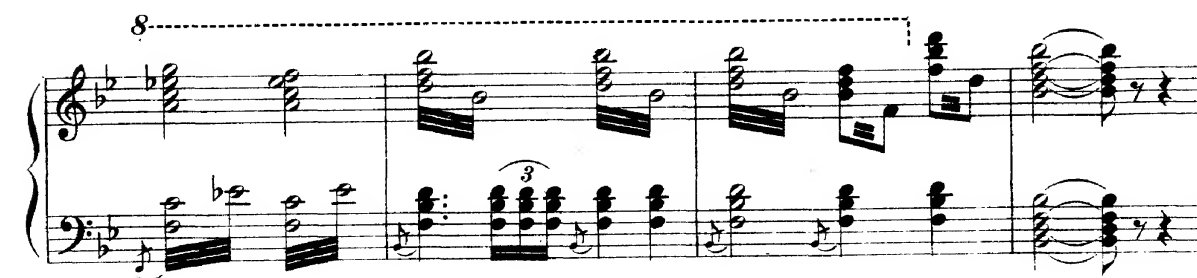
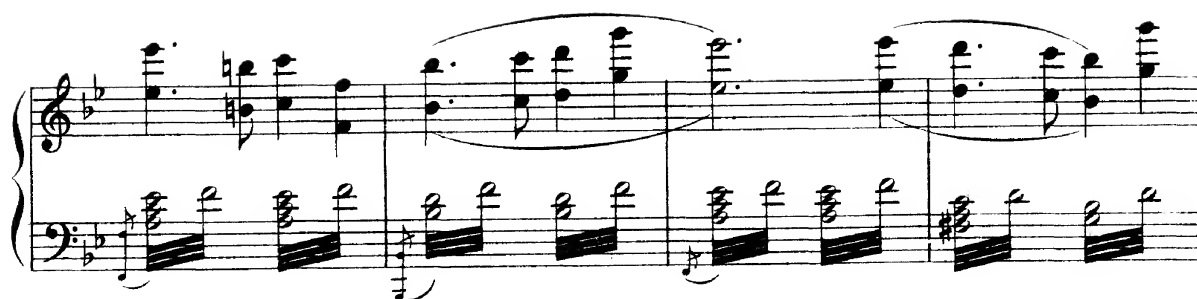
p

p

p

cresc.

f



No 1.

Introduction.

Allegro.

f

fff

un poco rit.

a tempo.

8

8

Jacqueline.

Marie. When the birds com-mence to twit-ter, And the sun be-gins to

SOPRANO.

ALTO. When the birds com-mence to twit-ter, And the sun be-gins to

CHORUS.

lit - ter All the earth with rud - dy patch - es of a ro - sy gold - en

lit - ter All the earth with rud - dy patch - es of a ro - sy gold - en

hue. Then the gar - den is the Ai - den of each pret - ty flow - er

hue. Then the gar - den is the Ai - den of each pret - ty flow - er

maiden, There we pluck the wak-ing flow-ers All be - di - amond with dew. We

maid-en, There we pluck the waking flowers All be - di - a-mond with dew. We

Tempo di Valse.

pluck the flow'rs, be - di - - a - mond with dew.

pluck the flow'rs, all be - di - amond with dew, with dew.

Jacq.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fra-grant their

Marie.

od - or, fair to the view. Gar-lands of pos - ies, Bou-quets of

ros - es, Daf - fo-dils, li - lies, sweet vi - o - lets blue

Jacq.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fair _____ to the

Marie.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fra-grant their od - or,

SOPR.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fra-grant their od - or,

ALTO.

Sweet scent-ed flow - ers Fresh from the bow - ers, Fra-grant their od - or,

ff

Sweet scent-ed flow - ers Fresh from the bow - ers, Fra-grant their od - or,

view. _____ Gar - lands of pos - ies, Bou - quets of

Fair to the view. Gar - lands of pos - ies, Bou - quets of

fff

Tempo I.

ros - es, Daf - fo-dills, li - lies, sweet vi - o-lets blue.

ros - es, Daf - fo-dills, li - lies, sweet vi - o-lets blue.

Tempo I.

Jacq.

When the birds are sing-ing light-ly, And the sun is shin-ing bright-ly, A -

rous-ing sleep-y mor-tals, wak-ing them to earth-ly cares:

Then the

Rous - ing mor - tals to earth - ly cares:

The first system of the musical score is in B-flat major (two flats). It consists of four measures. The vocal line (treble clef) has lyrics: "rous-ing sleep-y mor-tals, wak-ing them to earth-ly cares:". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. The system concludes with the text "Then the".

Marie.

mark-et is the Ai - den Of each pret - ty flow - er maid - en. With the

The second system continues the piece. It begins with the vocal line (treble clef) and piano accompaniment (grand staff). The vocal line has lyrics: "Marie. mark-et is the Ai - den Of each pret - ty flow - er maid - en. With the". The piano accompaniment maintains the same rhythmic pattern as the first system.

We come to

sun we come to of - fer you our dew-y flo - ral wares! We come to

We come to of - fer you our wares! We come to

The third system continues the piece. It consists of four measures. The vocal line (treble clef) has lyrics: "We come to sun we come to of - fer you our dew-y flo - ral wares! We come to". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. The system concludes with the text "We come to".

Tempo di Valse.

of - fer you our flo - - ral wares.

of - fer you our dew-y flo - - ral wares.

The musical score for 'Tempo di Valse.' consists of four staves. The first two staves are vocal parts (soprano and alto) in B-flat major, 3/4 time. The next two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics are 'of - fer you our flo - - ral wares.' and 'of - fer you our dew-y flo - - ral wares.'.

Jacq

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fra - grant their

The musical score for 'Jacq' consists of two staves. The top staff is the vocal part for Jacques, and the bottom staff is the piano accompaniment. The lyrics are 'Sweet scent - ed flow - ers, Fresh from the bow - ers; Fra - grant their'.

Jacq.

od - or; fair to the view.

Marie.

Gar - lands of pos - ies,

The musical score for 'Jacq.' and 'Marie.' consists of four staves. The first two staves are vocal parts for Jacques and Marie. The next two staves are piano accompaniment. The lyrics are 'od - or; fair to the view.' and 'Gar - lands of pos - ies,'.

Marie.

Bouquets of ros - es, Daf - fo - dils, li - lies, sweet vi - o - lets blue.

The musical score for Marie's first vocal line is in G major (one sharp) and 4/4 time. It consists of a single melodic line on a treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line with eighth notes.

Jacq.

Sweet scent - ed flow - ers, Fresh from the bow - ers, Fair _____ to the

Marie.

This block contains two vocal staves. The top staff is for Jacques (Jacq.) and the bottom staff is for Marie. Both are in G major and 4/4 time. Jacques' line has a long melisma (indicated by a line) before Marie's line begins.

SOPR.

Sweet scent - ed flow - ers, Fresh from the bow - ers, Fra - grant their od - or;

ALTO.

This block contains two vocal staves for Soprano (SOPR.) and Alto (ALTO.). Both are in G major and 4/4 time. The Soprano line is on a treble clef staff, and the Alto line is on a treble clef staff with a one-line extension below the staff.

ff

The piano accompaniment for the second system is on a grand staff. It features a strong, rhythmic bass line in the left hand and chords in the right hand. The dynamic marking *ff* (fortissimo) is present.

view. _____ Gar - lands of pos - ies, Bo - quets of ros - es,

The musical score for Marie's second vocal line is in G major and 4/4 time. It consists of a single melodic line on a treble clef staff. The piano accompaniment is on a grand staff. The right hand plays chords and moving lines, while the left hand plays a steady bass line with eighth notes.

fair to the view. Gar - lands of pos - ies, Bo - quets of ros - es,

This block contains two vocal staves for Marie's second vocal line. The top staff is for Marie and the bottom staff is for Marie. Both are in G major and 4/4 time. The piano accompaniment is on a grand staff. The right hand plays chords and moving lines, while the left hand plays a steady bass line with eighth notes.

fff

The piano accompaniment for the third system is on a grand staff. It features a strong, rhythmic bass line in the left hand and chords in the right hand. The dynamic marking *fff* (fortississimo) is present.

rit.

Daf-fodills, li - lies, sweet vi - olets blue. Not a cus-tum-er to - day.

Our

Daf-fodills, li - lies, sweet vi - olets blue.

Marie.

un poco rit.

flow'rs fade a - way. We may find a guest or two With-

in the "Caf-é Rich-el - ieu." At-tract the boys, Let's make a

a tempo.

noise, Raise a "how d'ye do!"

f

Jacq. *ff*

Sweet scent - ed flow - ers, Fresh from the bow - ers, Fra - grant their

Marie. *ff*

SOPR. *ff*

Sweet scent - ed flow - ers, Fresh from the bow - ers, Fra - grant their

ALTO. *ff*

od - or; Fair to the view. Gar - lands of pos - ies,

od - or; Fair to the view. Gar - lands of pos - ies,

Bouquets of ros - es. Daf - fo-dils, li - lies, sweet vi - o - lets blue.

Bouquets of ros - es, Daf - fodils, li - lies, sweet vi - o - lets blue.

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fair

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fra - grant their

Sweet scent - ed flow - ers, Fresh from the bow - ers; Fair

Fra - grant their

ff

to the view. Gar - lands of pos - ies,

od - or; fair to the view.

to the view. Gar - lands of pos - ies,

od - or; fair to the view.

fff

Bouquets of ros - es, Daf - fo-dils, li - lies, sweet vi - o-lets blue.

Bouquets of ros - es, Daf - fo-dils, li - lies, sweet vi - o-lets blue.

p

Hear the flow'r girls cry Who'll buy? who'll buy?

Hear the flow'r girls cry, Who'll buy? who'll buy?

p

Li - lies, ros - es, Sweet scent-ed pos-ies, Hear the flow'r girls

Li - lies, ros - es, Sweet scent-ed pos-ies. Hear the flow'r girls

cresc.

cry, Who'll buy? who'll buy? Hear the flow'r girls cry, Who'll

cry, Who'll buy? who'll buy? Hear the flow'r girls cry, Who'll

cresc.

buy? who'll buy? Who'll buy? who'll buy? Who'll buy?

buy? who'll buy? Who'll buy? who'll buy?

buy? who'll buy? Who'll buy? who'll buy? Who'll buy?

buy? who'll buy? Who'll buy? who'll buy?

f

who'll buy? Who'll buy? who'll buy? Who'll buy? who'll buy?

who'll buy? Who'll buy? who'll buy? Who'll buy? who'll buy?

who'll buy? Who'll buy? who'll buy? Who'll buy? who'll buy?

who'll buy? Who'll buy? who'll buy? Who'll buy? who'll buy?

ff

buy? who'll buy?

buy? who'll buy?

buy? who'll buy?

buy? who'll buy?

ff

Blanc. Moderato.

Such a clit-ter, clut-ter, clat-ter, Such a chit-ter, chut-ter, chat-ter. Oh

p

Blanc.

hush! Oh hush!

Jacq.

Well, "old man that's grow-ing

Jacq.

fat-ter" Are you dead? or what's the mat-ter?

SOPR.

Ha! ha! ha! ha!

ALTO.

Ha! ha! ha! ha! ha! ha!

f

Blanc.

Hush! She sleeps.

Jacq. & Marie.

She sleeps! Ha! ha!

ha! She sleeps! Ha! ha!

ha!

Hush! She sleeps! She sleeps, Ha! ha! Hush!

She sleeps, ha! ha!

She sleeps! ha! ha!

Blanc. p

She sleeps, my child, my sweet Yv - ette; 'Tis most im -

port - ant, don't for - get! I be - seech you all to si - lence

keep, Don't wake her from her beau - ty sleep; If she re -

tain her looks, her health, She'll mar - ry rank, she'll mar - ry

wealth; Aye, this I have on good re - port, She has been

spok - en of at court! So, hush! So, hush!

ppp

Bl. Jacq. (*mockingly.*)

Yes, hush! 'Tis our du - ty Not to dis - turb

Marie.

SOPR. *p*

ALTO. Yes, hush! 'Tis our du - ty Not to dis - turb

— this sleep - ing beau - ty. So, hush!

So, hush! ha, ha, ha,

— this sleep - ing beau - ty. So, hush!

So, hush! ha, ha, ha,

ppp *Allegretto.*

Hush! hush! hush! hush!

ha! hush! hush!

Hush! hush! hush! hush!

ha! hush! hush!

ppp *ff*

Verve.

La, la, la, la, la, la, la, la! Tra, la,

la, Tra, la, la, Tra, la, la. Un-cle 'twas a beau-ti-ful crash,

mp

Verve.

Crock-er - y brok - en in one — fell smash!

Blanc.

Verve! Verve! You

Bot-tles and glas-ses, they're all — in piec-es. La, —

worst — of niec-es!

Verve.

— la, la, la, la, la, la, la, la, — La, la, la, —

Verve. **Moderato.**

la, la, la, —

Blanc.

Si-lence! You prom-ised to be as

Oh she's not in the house

still as a mouse, Poor_ Yv - ette. Not in the

f

I hate_ to tell._

house? Where is she?

SOPR. Yv - ette, where

ALTO.

p

At the "Wishing Well!"

is she?

At the "Wishing

SONG "THE WISHING WELL."

Andante moderato.

Verve.

The first system of the musical score is in 2/4 time with a key signature of one flat (B-flat). It consists of three staves. The top staff is a vocal line with a whole rest in the first three measures and a quarter note G4 in the fourth measure, with the lyrics "'Neath for-est" below it. The middle staff is a vocal line with a whole rest in the first three measures and a quarter note G4 in the fourth measure, with the lyrics "Well!" below it. The bottom staff is a piano accompaniment with a treble and bass clef. The treble clef part has a whole rest in the first three measures and a quarter note G4 in the fourth measure. The bass clef part has a whole rest in the first three measures and a quarter note G4 in the fourth measure. The piano part is marked with a *p* (piano) dynamic.

The second system of the musical score continues the melody and accompaniment. The vocal line has the lyrics "shade, — In syl- van glade, — There is a 'Wish- ing Well.' — If in you". The piano accompaniment continues with a treble and bass clef, featuring a *p* (piano) dynamic.

The third system of the musical score continues the melody and accompaniment. The vocal line has the lyrics "peep, — Its wa- ters deep, Your fu- ture will fore - tell. —". The piano accompaniment continues with a treble and bass clef, featuring a *p* (piano) dynamic.

Wish for a man, Then slow-ly scan, The wa - ter mir - ror's face. The

Verve.

mag-ic spell, With - in the well, Your for-tune there will trace.

Blanc.

Your

Jacq.

There will trace, there will

Marie.

There will trace, there will

SOPR.

There will trace, there will

ALTO.

There will trace, there will

Un poco piu mosso.

For should you chance to

for - - tune there will trace.

trace, there will trace, there will trace, there will trace, there will trace.

trace, there will trace, there will trace, there will trace, there will trace.

Piu mosso.

Verve.

see, The like - ness of a "he" In the wat - 'ry glass, 'twill

Verve.
come to pass your hus-band he will be. Ah!

Jacq.
For should you chance to

Marie

Blanc.
For

SOPR.
For should you chance to

ALTO.
For should you chance to

'twill come to pass, 'twill

see The like-ness of a "he" In the wat-'ry glass, 'twill

should you chance to see The like-ness of a "he" In the glass, 'twill

see The like-ness of a "he" In the wat-'ry glass, 'twill

Tempo I.

come to pass Your hus - band he will be. Now once I

come to pass Your hus - band he will be.

com to pass Your hus - band he will be.

come to pass Your hus - band he will be.

The first system of the musical score, marked 'Tempo I.', consists of five vocal staves and a piano accompaniment. The lyrics are: 'come to pass Your hus - band he will be. Now once I', 'come to pass Your hus - band he will be.', 'com to pass Your hus - band he will be.', and 'come to pass Your hus - band he will be.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Verve.

went 'Twas time ill - spent, To test that "Wish - ing well?" As I drew

The second system of the musical score, marked 'Verve.', continues the vocal melody and piano accompaniment. The lyrics are: 'went 'Twas time ill - spent, To test that "Wish - ing well?" As I drew'. The piano accompaniment maintains the same rhythmic pattern as the first system.

near The wa - ter clear, I felt its wond'rous spell. I

The third system of the musical score continues the vocal melody and piano accompaniment. The lyrics are: 'near The wa - ter clear, I felt its wond'rous spell. I'. The piano accompaniment continues with the same rhythmic pattern.

wished to see A hand - some "he," And then I looked with - in, I'll

The fourth system of the musical score concludes the vocal melody and piano accompaniment. The lyrics are: 'wished to see A hand - some "he," And then I looked with - in, I'll'. The piano accompaniment continues with the same rhythmic pattern.

Verve.

ne'er for-get The face I met, 'Twas ug-li-er than sin!

Blanc.

'Twas

Jacq. & Sopr.

Marie & Alto.

'Twas ug-li-er than

Un poco più mosso.

That le-gend has a flaw, For

ug-li-er than sin.

sin, than sin, than sin, than sin, than sin.

Un poco più mosso.

Verve.

this is what I saw, In the wat-'ry glass, a long eared ass, Who

Verve
gave me the "Hee - haw," "Hee - haw," "hee - haw, hee -

Jacq
The le - gend has a flaw, For

Marie.

Blanc.
The le - gend has a

SOPR.

ALTO.
The le - gend has a flaw, For

haw, hee - haw, hee - haw," I saw in the glass, a

this is what she saw, In the wat - 'ry glass, a

flaw, For this is what she saw In the glass, a

this is what she saw In the wat - 'ry glass, a

long eared ass, Who gave her the "Hee - haw."

long eared ass, Who gave her the "Hee - haw."

long eared ass, Who gave her the "Hee - haw."

long eared ass Who gave her the "Hee - haw."

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting, each with the lyrics "long eared ass, Who gave her the 'Hee - haw.'". The piano accompaniment consists of a grand staff (treble and bass clef) with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the piano part.

The second system of the musical score shows the piano accompaniment for the second vocal part. It features a grand staff with chords and moving lines, continuing the musical texture.

The third system of the musical score shows the piano accompaniment for the third vocal part. It features a grand staff with chords and moving lines, continuing the musical texture.

The fourth system of the musical score shows the piano accompaniment for the fourth vocal part. It features a grand staff with chords and moving lines, continuing the musical texture.

The King's Own Musketeers.

Marziale.

Francois.

Then give three cheers and

one cheer more; Crow loud ye chan - ti - cleers; We

are the boys the girls a - dore, The "King's own Mus - ket -

Francois.

eers!"

Capote.

The "King's own Mus-ket - eers," Yes!

TENOR.

Chorus.

BASS.

The "King's own Mus-ket -

p *ff*

The men _____ to love, the men to fight; _____

The men to

eers," Yes!

The men to

ff

The men the foe - man fears,

love, the men to fight, The men, the

love, the men to fight, The men, the

Stern Mars, sweet Cu - pid, both u - nite

men the foe - man fears.

men the foe - man fears.

Franc. *un poco rit.*

To praise the Mus - ket - eers!

Franc.

Cap. *p*

TENOR. *pp*

BASS. *pp*

So praise the Mus-ket-eers, so praise the Mus-ket-eers, Then

Ah _____ We

praise, then praise, then praise the Mus-ket-eers.

praise, then praise, then praise the Mus-ket-eers.

cresc.

Franc. Molto moderato.

ff *p* *ff* *p*

are the King's own Mus-ket-eers, Un-known to us all qualms and fears; The

ff *p* *ff* *p*

clash and rat-tle, the roar of bat-tle, Are meat and drink to the Mus - ket - eers. —

cresc.

Francois.

— We are the King's own Mus-keteers, Un-known to us all qualms and fears; The

Jacq.

They are the King's own Mus-keteers, Un-known to them all qualms and fears; The

Marie.

SOP.

They are the King's own Mus-keteers, Un-known to them all qualms and fears; The

ALTO.

TEN.

We are the King's own Mus-keteers, Un-known to us all qualms and fears; The

BASS.

ff

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

clash and rattle, The roar of battle, Are meat and drink to the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

To the rollick-ing, frolicking Mus-keteers, the Mus-ket - eers.

The musical score consists of two systems. The first system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clef). The lyrics are repeated on each vocal staff. The second system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in grand staff. The lyrics are repeated on each vocal staff.

Franc.

When we come home the fight-ing done We're am'rous privat-

eers, No men on earth are "bet-ter fun," At kiss-ing, we've no

Franc.

peers!—

At kiss-ing we've no peers! No!

TEN.

At kiss-ing we've no

BASS.

p *ff*

With swords in sheath our hearts we ope

ff *p* *p*

peers! No! With sword in

ff

To all the "pret - ty dears,"

sheath our hearts we ope To all the

sheath our hearts we ope To all the

Though none may bind with mar-riage rope

pret - ty, pre - ty dears,"

pret - ty, pre - ty dears,"

Franc. *un poco rit.*

The King's own Mus - ket - eers!

Franc.

Cap. *p*

Tho' none may bind with rope The King's own Mus - keteers, Tho'

TEN. *pp*

Tho' none may bind with rope The King's own Mus - keteers, Tho'

BASS. *pp*

Tho' none may bind with rope The King's own Mus - keteers, Tho'

rit.

Ah _____ We

none may bind the King's own Mus-ket - eers!

none may bind the King's own Mus-ket - eers!

cresc.

Franc. Molto moderato.

ff *p* *ff*

are the King's own Mus-ket-eers, Un-known to us — all qualms and fears; The

ff *p* *ff*

clash and rattle, The roar of battle, Are meat and drink to the Mus - ket - eers. —

cresc.

Franc.

We are the King's own Mus-ket-eers, Un - known to us — all

Jacq.

They are the King's own Mus-ket-eers, Un - known to them all

Marie.

SOP.

They are the King's own Mus-ket-eers, Un - known to them all

ALTO.

TEN.

We are the King's own Mus-ket-eers, Un - known to us all

BASS.

ff

qualms and fears, The clash and rat-tle, The roar of bat-tle, Are

qualms and fears, The clash and rat-tle, The roar of bat-tle, Are

qualms and fears, The clash and rat-tle, The roar of bat-tle, Are

qualms and fears, The clash and rat-tle, The roar of bat-tle, Are

qualms and fears, The clash and rat-tle, The roar of bat-tle, Are

meat and drink to the Mus-ket-eers, To the

meat and drink to the Mus-ket-eers, To the

meat and drink to the Mus-ket-eers, To the

meat and drink to the Mus-ket-eers, To the

meat and drink to the Mus-ket-eers, To the

rit.

rollick - ing, frolick - ing Mus - ket - eers, the Mus - ket - eers. —

rollick - ing, frolick - ing Mus - ket - eers, the Mus - ket - eers. —

rollick - ing, frolick - ing Mus - ket - eers, the Mus - ket - eers. —

rollick - ing, frolick - ing Mus - ket - eers, the Mus - ket - eers. —

rit.

ff

Ensemble

"The Wishing Well."

No 3.

Andante.

pp

The piano introduction is in E-flat major, 4/4 time, marked *Andante*. It begins with a treble clef staff containing a whole rest followed by a series of eighth and sixteenth notes. The bass clef staff features a series of chords, some with a *pp* (pianissimo) marking.

Francois.

'Neath for - est shade, In syl - van glade, With - in the "Wishing

The vocal entry for Francois is in E-flat major, 4/4 time. The melody is marked *Francois.* and begins with a whole rest. The piano accompaniment is marked *p* (piano) and features a series of chords and eighth notes.

Well, By for - tune's grace I saw a face Whose beau-ty none may

This section continues the vocal melody and piano accompaniment. The piano part features a series of chords and eighth notes, with a *p* (piano) marking.

pressez.

tell, A face so fair it seemed di-vine, An an - gel from a -

This section continues the vocal melody and piano accompaniment. The piano part features a series of chords and eighth notes, with a *pressez.* marking.

bove, — My heart was of-fered at its shrine, The shrine of my first

Franc. Cantabile.

love! — A wa-ter nymph; a for-est dream; A

SOPR. *pp*
The shrine of his first love!

ALTO *pp*
The shrine — of his first love!

TENOR.
The shrine — of his first love!

BASS.
The shrine — of his first love!

pp

Franc.

breath; a ten-der sigh! Like all sweet things up - on this earth It

Franc.
 passed too quick - ly by. A wa - ter nymph; a for - est dream; A

SOPR. *pp*
 A wa - - ter nymph; a dream;

ALTO.
 A wa - - ter nymph; a dream;

TENOR.
 A wa - - ter nymph; a dream;

BASS.
 A wa - - ter nymph; a dream;

breath; a ten - der sigh; Like all sweet things up - on this earth It

A breath; a ten - der sigh; Like sweet things up - on this earth It

A breath; a ten - der sigh; Like sweet things up - on this earth It

rit. **Allegretto.**

passed too quick-ly by. _____

passed too quick-ly by. _____

passed too quick-ly by. _____

Allegretto.

Yvette. *rit.* *a tempo.*

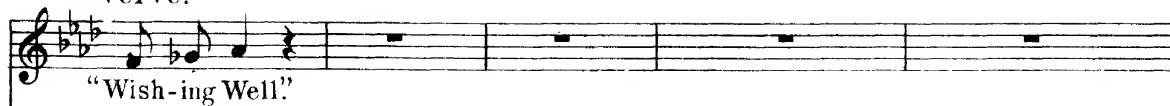
Something here whis-pers, "he is near."

Verve.

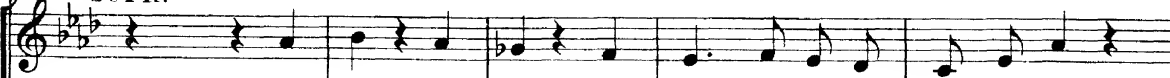
Yv - ette, pray tell, What saw you in the

p

Verve.



SOPR.



ALTO.



TENOR.



BASS.



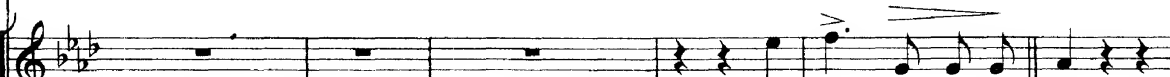
Yvette.

*rit.**rit.*

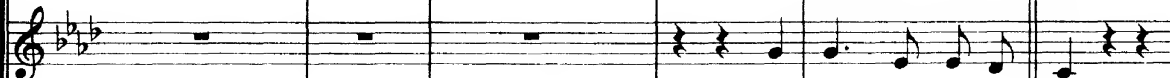
Lento.



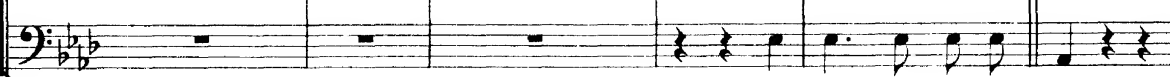
By fortune's grace A hand-some man-ly face.



A handsome man-ly face.



A handsome man-ly face.



Yvette.

That "Wish - ing Well" In for - est dell, For - ev - er

I shall see; ——— Its wa - ters clear, That im - age

dear, Where - ev - er I may be. ——— A dream, per-

haps; a fan - cy strange, I would not with it

part. _____ For all that is I would not

change That vis - ion of my heart. _____
 Franc.

A

Un poco meno.

A for - est dream; A

wa - ter nymph; A breath;

pp

ten - der sigh! _____ Like all sweet things up -

Like all sweet things up -

Yvette.

on this earth It passed too quick - ly by.

Franc. *pp*

on this earth It passed too quick - ly by.

SOPR.

ALTO.

TEN.

BASS.

pp It _____

pp It _____

pp It _____

pp

Verve.
A — dream, a fan-cy strange.

Yvette.
A dream per - haps; a fan - cy strange, I

Jacq. *p*
A dream per - haps; a fan - cy strange, She

Marie.
A dream, — a fan - cy strange, She

Franc.

Gaston. *p*
A dream, a fan - - cy

Antoine. *p*
A dream, — a fan - cy

Capote.
A dream, — a fan-cy strange.

SOPR.
passed by, Like a dream.

ALTO.
passed by, Like a dream.

TEN.
passed by, Like a dream.

BASS.
passed by, Like a dream.

p dolce

Ah! For - est

would not with it part, For all that

will not with it part, She

will not with it part, For all that

She will not with it part, For all that

She will not with it part, For all that

She will not with it part, For

A breath, a sigh.

A breath, a sigh.

dream, ten - der sigh, It passed too
 is I would not change, That vision of
 would not change, That vis - ion
 is She would not change, That vis-ion of
 is she would not change, That vis - - ion
 is She would not change, That
 all that is she would not change, That vis-ion of her heart,
 It passed
 It passed
 cresc.

quick - ly by. A

my heart. A

of her heart. A

her heart. A

A dream, a fan - cy, A

of her heart. A

vis-ion of her heart. A

of her heart. A

quick-ly by. A

quick-ly by. A

pp

dream, a fan - cy strange.____
 dream, a fan - cy strange.____
 dream, a fan - cy strange.____
 dream, a fan - cy strange.____
 strange. I would not ____ with
 dream, a fan - cy strange.
 dream, a fan - cy strange.____
 dream, a fan - cy strange.____
 dream, a fan - cy strange.____
 dream, a fan - cy strange.____

She would not with it part, ——— She would not

I would not with it part, ——— For all that is, ———

She would not with it part, For all that is She would not

She would not with it part, For all she'd not

it part,

She would not with it part, For all that is, She would not

She would not with it part, She would not

She would not with it part, She would not

She would not with it part, A

She would not with it part, A

f

change That vision of her heart.

I would not change That vision of my heart.

change That vision of her heart.

change That vision of her heart.

For all

change That vision of her heart

change A for-est dream.

change A for-est dream.

p

dream. — A for-est dream,

p

p

dream. — A for-est dream,

p

pp

A dream, a fancy strange, For all that is She'd not change that is I would not change That For all that is She'd not change For all that is She'd not change For all that is She'd not change For all that is She'd not change

dream, A ten - der sigh!

A breath, a ten - der sigh! Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

vis - ion of my heart.

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

That vis - ion of her heart. Like

Like all sweet things It passed _____
 all sweet things up - on this earth It passed _____ too
 all sweet things up - on this earth It passed too quick-ly by,
 all sweet things up - on this earth It passed _____
 all sweet things up - on this earth It passed too quick-ly by,
 all things up - on this earth It passed too quick-ly by,
 all things up - on this earth It passed too quick-ly by,
 all sweet things up - on this earth It passed too quick-ly by,
 all things up - on this earth It passed too quick-ly by,
 all things up - on this earth It passed too quick-ly by,
 all things up - on this earth It passed too quick-ly by,

Musical markings include: *cresc.*, *ff*, *p*, and *ff*.

un poco rit. ppp

p too quick-ly by. Sweet for-est dream!

ppp quick - ly by. Sweet for-est dream!

ppp too quick-ly by. Sweet for-est dream!

ppp too quick-ly by. Sweet for-est dream!

p A — dream, A — dream,

p too quick-ly by. *ppp* Sweet for-est dream!

p too quick-ly by. *ppp* Sweet for-est dream!

p too quick-ly by. *ppp* Sweet for-est dream!

ppp too quick-ly by. Sweet for-est dream!

ppp too quick-ly by. Sweet for-est dream!

ppp too quick-ly by. Sweet for-est dream!

ppp too quick-ly by. Sweet for-est dream!

rall. p *pp*

pp *f* *ff*
 Sweet for-est dream! Sweet dream!

pp *f* *ff*
 Sweet for-est dream! Sweet dream!

pp *f* *ff*
 Sweet for-est dream! Sweet dream!

pp *f* *ff*
 Sweet for-est dream! Sweet dream!

pp *f* *ff*
 Sweet dream!

pp *f* *ff*
 Sweet for-est dream! Sweet dream!

pp *f* *ff*
 Sweet for-est dream! Sweet dream!

pp *f* *ff*
 Sweet for-est dream! Sweet dream!

pp *f* *ff*
 Sweet for-est dream! Sweet dream!

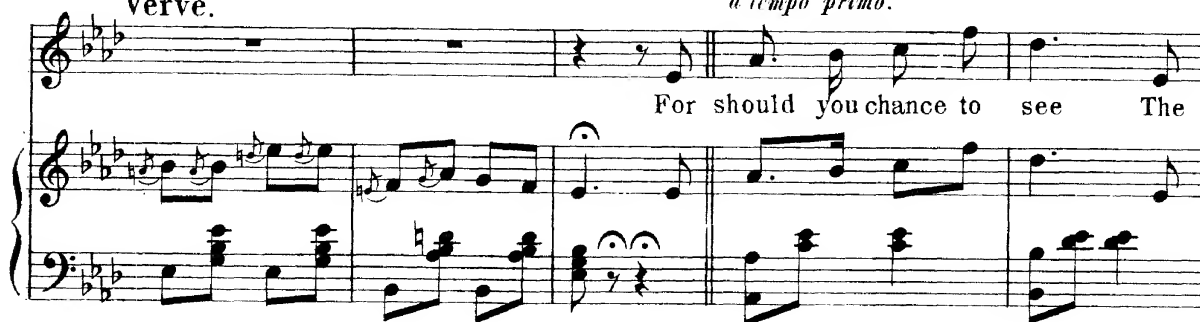
pp *f* *ff*
 Sweet for-est dream! Sweet dream!

p *f* *ff* *pp*
 Piano accompaniment

Allegro.



Verve.

a tempo primo.

Verve.

hus-band he will be Ah!

SOPR. For should you chance to see The

ALTO. For should you chance to see The

TEN. For should you chance to

BASS. For should you chance to see The

crese. *f*

"he" In the wat - 'ry glass, 'twill
 like - ness of a "he" In the wat - 'ry glass, 'twill
 like - ness of a "he"
 see The like - ness of a "he" In the glass, 'twill
 like - ness of a "he" In the wat - 'ry glass, 'twill
 come to pass your hus - band he will be.
 come to pass your hus - band he will be.
 come to pass your hus - band he will be.

Entrance of Henri.

No 4.

Allegro.

SOPR.

Sweet scent - ed flow - ers, Fresh from the bow - ers,

ALTO.

Fra-grant their od - or, fair to the view. Gar - lands of

pos - ies; bou - quets of ros - es; Daf - fo - dills,

li - lies, sweet vi - o - lets blue. Sweet scent - ed flow - ers,

Fresh from the bow - ers. Fair to the view. Fra - grant their od - or; Fair to the

Gar - lands of pos - ies; bou - quets of
view.

8

This system contains the first four measures of the song. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Gar - lands of pos - ies; bou - quets of' on the first line and 'view.' on the second line. A fermata is placed over the first measure of the vocal line. A dashed line with the number '8' indicates an octave transposition for the piano accompaniment in the first measure.

ros - es; Daf - fo - dills, li - lies. sweet vi - o - lets

This system contains measures 5 through 8. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are 'ros - es; Daf - fo - dills, li - lies. sweet vi - o - lets'. The piano accompaniment features a consistent harmonic pattern of chords in the right hand and single notes or dyads in the left hand.

blue. Come and buy!

This system contains measures 9 through 12, ending with a double bar line. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are 'blue. Come and buy!'. The piano accompaniment features a consistent harmonic pattern of chords in the right hand and single notes or dyads in the left hand.

Song and Chorus.

No 5.

"Just to pass the time away."

Allegro non troppo.

Henri.

I'm my pa - pa's on - ly son, Out for frolic
Youth and maid - en, side by side, Watched the ev - er

out for fun, Mis - chief lures with - in my eye,
flow - ing tide, Sit - ting on the moon - lit sand,

Wom - en nev - er pass me by, I'm a fas - ci -
 Hold - ing each the oth - ers hand, Si - lent long, at

- nat - ing beau All the la - dies tell me so,
 last she said, Lift - ing up her droop - ing head,

I was made, so they all say, Just to pass the
 "Lov - ers buss" I've heard folks say, Just to pass the

time a - way. Just to
 time a - way. Just to

pass the time a-way Just to pass the time a-way, I was
pass the time a-way Just to pass the time a-way, The

born to please the la-dies so they say, On the
youth he kiss'd the maid-en night and day, Kiss'd and

earth my mis-sion this, Each and ev-'ry girl to
kiss'd 'till they were wed, Now they wish each oth-er

kiss, Just to pass the time a - -
dead, Just to pass the time a - -

- way. _____
- way. _____

SOPR.

Just to pass the time a - way, Just to
Just to pass the time a - way, Just to

ALTO.

TENOR.

Just to pass the time a - way, Just to
Just to pass the time a - way, Just to

BASS.

pass the time a - way, He was born to please the la - dies so they
pass the time a - way, The youth he kiss'd the maid - en night and

pass the time a - way, He was born to please the la - dies so they
pass the time a - way, The youth he kiss'd the maid - en night and

say, _____ On the earth his mis - sion this, Each and
day, _____ Kissed and kiss'd till they were wed, Now they

say, _____ On the earth his mis - sion this, Each and
day, _____ Kiss'd and kiss'd till they were wed, Now they

ev - 'ry girl to kiss, Just to pass the time a way. _____
wish each oth - er died, Just to pass the time a way. _____

ev - 'ry girl to kiss, Just to pass the time a - way. _____
wish each oth - er died, Just to pass the time a - way. _____

Duet.

"The Dancing Lesson."

No 6.

Moderato.
Henri.

Of Terp-si-chore a de-vo-tee; Fair

The first system of the musical score for Henri's part. It features a vocal line in G major (one flat) and 2/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics "Of Terp-si-chore a de-vo-tee; Fair" are written below the vocal line.

la - dy, pray, my— pu-pil be; Nay, do not frown, nor look as-kance, Come,

The second system of the musical score for Henri's part. The vocal line continues with the lyrics "la - dy, pray, my— pu-pil be; Nay, do not frown, nor look as-kance, Come,". The piano accompaniment continues with the same melodic and harmonic patterns.

Yvette.

Kind sir, your of - fer pleas-es me, To

The first system of the musical score for Yvette's part. It features a vocal line in G major (one flat) and 2/4 time. The lyrics "Kind sir, your of - fer pleas-es me, To" are written below the vocal line.

Henri.

let me teach you how to dance,

The second system of the musical score for Henri's part. The vocal line continues with the lyrics "let me teach you how to dance,". The piano accompaniment continues with the same melodic and harmonic patterns.

tread a measure — I a-gree. If slow to learn, I'll not for get, Pray

Yvette.
teach me then the mi-nu-et.

Henri.
Your part-ner he will go just so.

Just so?

Just so! Then you to him will curt-sey low.

Tempo di Minuetto.

Just so?

Just so! Then give to him your dimpled hand,

Yvette.

Your meth-od's some-what ob-so-lete,

Henri.

The dear-est, fair-est in the land.

We mod-erns ed-u-cate the feet.

These lit-tle ad-juncts much en-hance

These ad-juncts much enhance The

the pleasures of the maz-y dance.

pleas-ures of the dance.

pp

Tempo I. Henri.

There is a dance we call the waltz, Which like all oth-ers

ff

has its faults; But faults that wom-en all con-done, When once its pleas-ures

Yvette.

What are these faults of which you speak, Bring they the blush to—

Henri.

they have known.

Yvette.

girl-ish cheek? 'Tis well to know this in ad-vance, I might be asked a

Yvette.

waltz to dance.

Henri.

Just so?

Your part-ner he will take you so.

Just so?

Just so! His arm a-round you thus will go.

Just so! Then

Tempo di Valse.
Henri.

comes the fault that most does please This ten - der lit - tle

mp

Yvette.

To tell the truth; des - pite its faults, I

Henri.
play - ful squeeze.

cresc

think that I — shall like the waltz.

These lit - tle ad - juncts

These

much en - hance The pleas - ures of the maz - y dance! These

lit - tle ad - juncts much en - hance The pleas - ures of the

lit - tle ad - juncts much en - hance The pleas - ures of the

cresc

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "lit - tle ad - juncts much en - hance The pleas - ures of the". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two flats. It features a melodic line in the right hand and a bass line in the left hand. A crescendo marking (*cresc*) is placed below the piano part.

maz - y dance! _____

maz - y dance! _____

ff

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "maz - y dance!" followed by a line for a fermata. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A fortissimo marking (*ff*) is placed below the piano part.

The third system of the musical score continues the vocal and piano parts. The vocal staves have a fermata over the final note. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line and a 2/4 time signature.

Henri.

I know a dance, 'tis all my own, 'Twould move to love a—

heart of stone. Em - bo - di - ment of dain - ty grace, There's naught on earth can

Yvette.

You know, full well, the fe - male mind, Is ev - er cu - rious -

Henri.

take its place!

Yvette.

ly in - clined, This wond - 'rous dance, I long to test, Un - til I do, I

Yvette.
shall not rest. Just so?

Henri.
Then turn to me your right cheek so.

Just so?

Just so! Your left cheek slowly to me show. Just so! Kiss

Allegro.
Henri.
right or left, what shall I do? I find the an-swer

Yvette.

Henri.
'tween the two!

Though 'twas a rath-er cheek-y kiss, I

rath - er like a dance like this, These ad-juncts much en - hance The pleasures

These ad-juncts much en - hance The pleasures

The first system of the musical score is in B-flat major (two flats). It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "rath - er like a dance like this, These ad-juncts much en - hance The pleasures" and "These ad-juncts much en - hance The pleasures". The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

of the dance.

of the dance.

The second system continues the vocal and piano parts. The vocal staves have the lyrics "of the dance." repeated. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* (fortissimo) appears in the piano part.

The third system of the musical score continues the piano accompaniment. It consists of two staves (treble and bass clef) showing the piano part. The right hand continues with eighth-note patterns, while the left hand plays chords. The system concludes with a double bar line.

No 7

Ensemble.

"The Letter From Papa?"

Allegro non troppo.

Jacq. & Soprano.

Marie & Alto.

Gaston & Tenor.

Antoine & Bass.

First system of the musical score. It features five vocal staves and a piano accompaniment. The vocal parts are for Jacq. & Soprano, Marie & Alto, Gaston & Tenor, and Antoine & Bass. The piano part is in the bottom two staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro non troppo.' The first vocal line begins with a forte 'f' dynamic. The lyrics 'Here's the let - ter! Here's the' are written under the vocal staves.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'let - ter! Here's the let - ter from pa - pa' are written under the vocal staves. The piano part continues with a forte 'f' dynamic. The system concludes with a final vocal line for Yvette and Henri, with the lyrics ''Tis - the' and ''Tis the' respectively. The piano part ends with a final chord.

Verve.

'Tis the let - ter from his pa

let - ter!

let - ter!

Ah! Ha! ha! ha! ha! ha! 'Tis a let - ter

Verve.

from his pa. Ha! ha! ha! ha! 'Tis a let - ter from his pa

Jacq.

Ha! ha! ha! ha! 'Tis a let - ter from his pa

Marie.

Henri.

Ex -

SOPR.

ALTO.

TENOR.

BASS.

Ha, ha, ha, ha, ha, ha, ha, ha, Tis a let - ter from his pa.

ff

pp

Henri.

-cuse me if I fail to see, Why all should in - ter -

- est - ed be, In me and my af - fairs!

Verve.

No one real - ly cares!

Yvette.

Henri.

They do for

Soprano.

Alto.

We do for love af - fairs! We do for

Gaston & Tenor.

Antoine & Bass.

We do for love af - fairs! We do for

Yvette.
love af - fairs!

Jacq.
Here's the let - ter! Here's the let - ter!

Marie.

Henri.
love af - fairs!

Blanc.
Yes, the

love af - fairs!

love af - fairs!

love af - fairs!

Verve.
Fate - ful let - ter!

Yvette.
Fate - ful

Jacq.
Fate - ful

Blanc.
let - ter from pa - pa!

Henri.
Bless - ed let - ter

Verve.

Ah! _____

let - ter from his pa _____

Pleas - ing let - ter from his pa.

Ha ha ha! ha ha! Joy - ful let - ter

Jacq.

Ha, ha, ha, ha, ha, ha, ha, Joy - ful let - ter

Marie.

Gaston.

Ha, ha, ha, ha, ha, ha, ha, Joy - ful let - ter

Antoine.

Verve.
from his pa. Ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Yvette.
Ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Jacq.
from his pa. Ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Marie.
Pleas-ing let-ter from his pa!

Blanc.
Bless-ed let-ter from my pa! With

Henri.
from his pa. Ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

Gaston.
Antoine.

SOPR.
Ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

ALTO.
Ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

TENOR.
Ha, ha, ha, ha, ha, ha, ha, Joy-ful let-ter from his pa!

BASS.
ff

Moderato.
Henri.

joy I'm half de-ment - ed, I know he has con-

- sent - ed. Let me em-brace you twice! Let me embrace you

Blanc.

Now wait a while, You may not smile When thrice!

I have read pa's let-ter, To me he wrote, This lit - tle note, 'Tis

brief so much the bet-ter.

Henri.

Read to me his let-ter!

Yes,

Yes,

The first system of the musical score is in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "brief so much the bet-ter." followed by a rest, then "Henri." followed by another rest, and finally "Read to me his let-ter!". The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with some grace notes, and the bass staff provides a harmonic accompaniment. The system concludes with two vocal entries, "Yes,".

Blanc. *meno mosso*.

Then list to the let-ter of your a-ged sire.

let us hear pa's let-ter!

let us hear pa's let-ter!

The second system continues the musical score. It begins with the tempo instruction "Blanc. *meno mosso*." and a four-measure rest. The vocal line then enters with the lyrics "Then list to the let-ter of your a-ged sire." followed by a four-measure rest. The piano accompaniment continues with a similar pattern. The system concludes with two vocal entries, "let us hear pa's let-ter!".

Spoken: "My son has informed me,
his heart is on fire, with love
Blanc, for your daughter with whom
he would wed. I have no objec-
tion."

"Your daughter I know not,
the matter must rest in your
hands entirely, Do what you
think best, Should you let
them marry."

Henri.

You heard what pa said!

The musical score for Henri's first line features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with long, sustained notes and some movement in the lower register.

"I'll gaol you for life in the awful Bastile!"

My pa's true as steel!

The second line of music continues the melody in the treble staff, with lyrics "My pa's true as steel!". The bass staff continues with sustained notes, providing a steady harmonic foundation.

Blanc. *rit.*

In the gruesome Bas-

Hell gaol him for life in the aw-ful Bas - tile!

Hell gaol him for life in the aw-ful Bas - tile!

The third line of music is for Blanc and includes a piano reduction. The vocal line for Blanc begins with a treble staff and includes dynamic markings *pp* (pianissimo) and *ff* (fortissimo). The lyrics "In the gruesome Bas-" are followed by a repeat of the phrase "Hell gaol him for life in the aw-ful Bas - tile!". The piano reduction is shown in both treble and bass staves, with dynamic markings *pp* and *ff* corresponding to the vocal line. The score includes a repeat sign and a second ending marked #2.

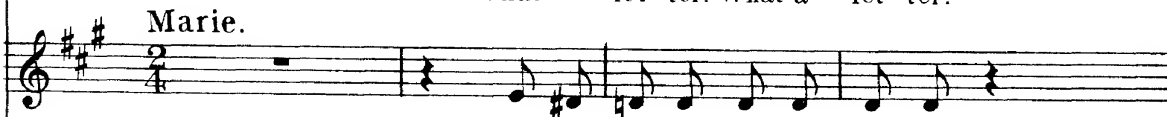
Tempo I.
Verve.



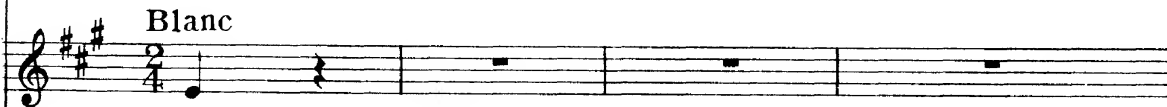
Jacq.



Marie.



Blanc



Gaston.



Antoine.



SOPR.



ALTO.



TENOR



BASS.



Tempo I.



Verve.
let - ter from pa - pa!

Yvette.
Bless - ed let - ter

Blanc
Pleas - ing let - ter

Henri.
Damn that let - ter from my

Verve.
Ha, ha, ha, ha Ah! ——— ha, ha, ha, ha, ha,

Jacq.
Ha, ha, ha, ha Ha, ha, ha, ha, ha, ha, ha, ha,

Marie.

Henri.

pa!
Gaston.

Antoine.

Verve.
Jol - ly let - ter from his pa! Ha, ha, ha, ha,

Yvette.
ha, ha, ha, ha,

Jacq.
Jol - ly let - ter from his pa! Ha, ha, ha, ha, ha,

Marie.
ha, ha, ha, ha, ha,

Blanc.
Ha, ha, ha, ha, ha,

Gaston.
Jol - ly let - ter from his pa! Ha, ha, ha, ha, ha,

Antoine.
ha, ha, ha, ha, ha,

SOPR.
Ha, ha, ha, ha, ha,

ALTO.
ha, ha, ha, ha, ha,

TENOR.
Ha, ha, ha, ha, ha,

BASS.
ha, ha, ha, ha, ha,

rit.

ha, ha, ha, Jol - ly let - ter from his pa!

ha, ha, ha, Jol - ly let - te from his pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

ha, ha, ha, ha, Pleas - ing let - ter from your pa!

Henri.

Bless - ed let - ter from my pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

ha, ha, ha, ha, Jol - ly let - ter from his pa!

rit.

Un poco meno mosso.

Yvette.

Our af - fair is fin - ished, no more_ to be said;_

p *fp*

It is quite e - nough, no wo - man would wed The

fp

son of a fa - ther who would thus con - ceal, Her

own dar - ling pa - pa with - in the Bas - tile._

Allegro.

Verve.

Your pa-pa's too clev-er, too clev-er, too clev-er!

The musical score for Verve's song is in 4/4 time, key of A major (two sharps). The melody is simple and repetitive, using eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, often using beamed eighth notes.

Blanc.

Say fare-well for - ev - er for - ev - er, for - ev - er.

The musical score for Blanc's song is in 4/4 time, key of A major. The melody is composed of quarter and eighth notes. The piano accompaniment has a consistent eighth-note bass line and a melody in the right hand that includes some chords and rests.

Yvette.

Lov - ing hearts must sev-er, must sev-er, must sev-er!

The musical score for Yvette's song is in 4/4 time, key of A major. The melody is simple, using quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand with some beamed eighth notes.

Henri.

Lose Yvette I'll nev-er, no nev-er, no nev-er.

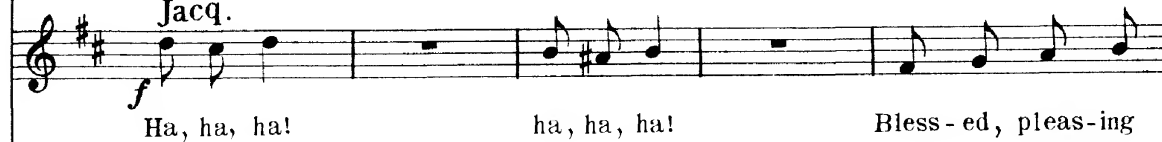
The musical score for Henri's song is in 4/4 time, key of A major. The melody is simple, using quarter and eighth notes. The piano accompaniment has a steady eighth-note bass line and a melody in the right hand that includes some chords and rests.

Piu mosso.

Henri.



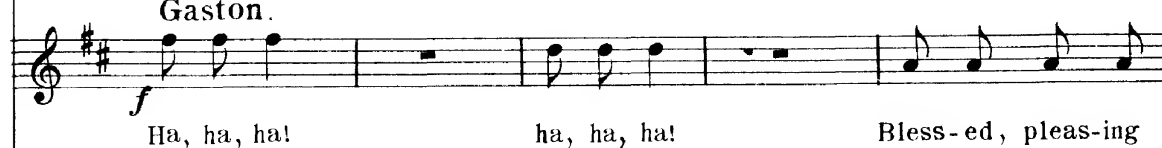
Jacq.



Marie.



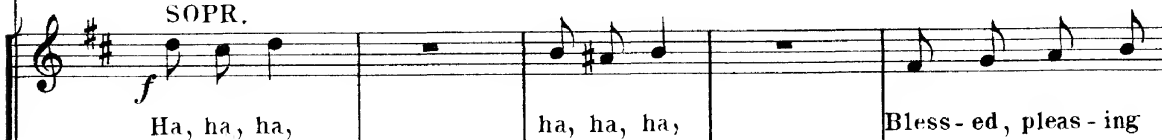
Gaston.



Antoine.



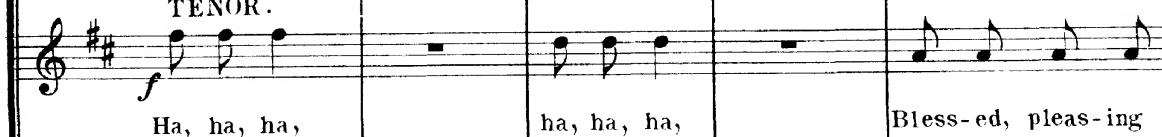
SOPR.



ALTO.



TENOR.



BASS.



Damn pa-pa!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

let-ter, Jol-ly let-ter from his pa! Ha, ha, ha!

ff

The musical score is written in D major (two sharps) and 4/4 time. It consists of three systems of staves. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves. The third system has a piano accompaniment. The lyrics are: "Damn pa-pa! Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa."

System 1:

- Vocal 1: Damn pa-pa!
- Vocal 2: Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.
- Vocal 3: Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.
- Vocal 4: Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.
- Piano: Accompaniment for the first system.

System 2:

- Vocal 1: Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.
- Vocal 2: Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.
- Vocal 3: Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.
- Vocal 4: Ha, ha, ha! Blessed, pleasing letter, Jol-ly let-ter from his pa.

System 3:

- Piano: Accompaniment for the third system.

... pals with Chorus.

SOPR.

Your pa-pa's too clev-er, too clev-er, too clev-er
 Your pa-pa's too clev-er, too clev-er, too clev-er
 Your pa-pa's too clev-er, too clev-er, too clev-er
 Your pa-pa's too clev-er, too clev-er, too clev-er

Say fare-well for-ev-er, for-ev-er, for-ev-er.
 Say fare-well for-ev-er, for-ev-er, for-ev-er.
 Say fare-well for-ev-er, for-ev-er, for-ev-er.
 Say fare-well for-ev-er, for-ev-er, for-ev-er.

Lov - ing hearts must sev - er, must sev - er, must sev - er,

Lov - ing hearts must sev - er, must sev - er, must sev - er,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Lov - ing hearts must sev - er, must sev - er, must sev - er,". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

Wed Yv - ette you'll nev - er, you'll nev - er, you'll nev - er, Long

Wed Yv - ette you'll nev - er, you'll nev - er, you'll nev - er, Long

The second system of the musical score continues with two vocal staves and a piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Wed Yv - ette you'll nev - er, you'll nev - er, you'll nev - er, Long". The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and eighth notes.

live, ha, ha, Long live, ha, ha, Long live, his pa! Long

live, ha, ha, Long live, ha, ha, Long live, his pa! Long

live, long live his pa!

live, long live his pa!

"Sweet, sweet the birds were singing."
QUINTETTE.

Allegro non troppo.
Verve.

Yvette. 'Tis he! What de-light!

Blanc.

Francois.

Capote. 'Tis she! What de-

ff

No, 'tis second sight!

'Tis love At first sight!

- light!

'Tis secondsight

p

'Twas at the
By chance.
How met you two be-fore, pray tell?

The first system of the musical score consists of six staves. The top five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and a fifth voice part), and the bottom two staves are for piano accompaniment. The key signature is one sharp (F#). The lyrics are: "'Twas at the By chance. How met you two be-fore, pray tell?". The piano part features a melodic line in the right hand and a more rhythmic, chordal line in the left hand.

"Wish - ing Well!"
Yes, at the "Wish - - ing Well."
Yes, at the "Wish - ing Well?"

The second system of the musical score continues the vocal and piano parts. It consists of six staves. The key signature remains one sharp (F#). The lyrics are: "'Wish - ing Well!" Yes, at the "Wish - - ing Well." Yes, at the "Wish - ing Well?". The piano part continues with a similar melodic and rhythmic structure, featuring a melodic line in the right hand and a rhythmic line in the left hand.

rit.

They met by chance, The us - ual way. Oh, hap - py chance! Oh, happy day!

Oh, hap - py chance! Oh, happy day!

Oh, happy day!

Allegretto quasi moderato.

mf Sweet! Sweet the birds were sing - ing! Sing - ing of this hap - py

Sweet the birds were sing - - ing of this hap - py

Sweet the birds were sing - ing of this

sing - ing! Sing - ing

Sweet the birds were sing - ing of this

p

pp

meet - - ing, Sweet, sweet the - bells were ring - ing,

pp

meet - - ing, Sweet the bells were ring - ing,

pp

meet - - ing, Sweet the bells were ring - ing,

pp

of this hap - py meet - ing, Sweet the bells were ring - ing,

pp

meet - - - ing, Sweet the bells were ring - ing,

Sweet the bells were ring - ing out, a mer - ry greet - ing.

out a mer - ry greet - ing, Ring - ing out a

out a mer - ry greet - ing, Ring - ing out a mer - ry

ring - ing, ring - ing out greet - - ing.

ring - ing, ring - ing out, ring - ing out a mer - - ry

Mer - ry greet - ing.

greet - ing. Yes, ring - ing out a mer - ry greet -

greet - ing. A greet -

Sweet the bells were ring - ing, ring -

greet - ing. Bells were ring - ing, ring - ing

Sweet, sweet the ear - ly morn - ing!

ing. Sweet, sweet, sweet the ear - ly morn - ing!

ing, A greet - ing. Sweet the ear - ly morn - ing!

ing out a mer - ry greet - ing. Sweet the ear - ly morn - ing!

A greet - ing. Sweet the ear - ly morn - ing!

Sweet, sweet the gold - en dawning! 'Twas in-deed a hap - py

Sweet, sweet the gold - en dawning! 'Twas in-deed a hap - py

Sweet the gold - en dawning! 'Twas in-deed a hap - py

Sweet the gold - en dawning! 'Twas in-deed a hap - py

Sweet the gold - en dawning!

chance, That be-gan this fair ro - mance.

chance, That be-gan, be gan this fair ro - mance. Though it

chance, That be-gan this fair ro - mance.

chance, That be-gan this fair ro - mance.

'Twas a hap - py chance, be-gan this fair ro mance.

Though it was the us-ual way, Twas a mer-ry mer-ry
 was, it was the us-ual way, It was a
 Though it was the us-ual way, It was a
 Though it was the us-ual way, It was a
 It was the us-ual way, a

p

day. Oh, hap-py chance! Oh, hap-py day, Oh,
 mer-ry, mer-ry day. Oh, hap-py chance! Oh,
 mer-ry, mer-ry day. Oh, hap-py chance! Oh, hap-py day, Oh,
 mer-ry, mer-ry day. Oh, hap-py chance! hap-py day, Oh,
 mer-ry day, Oh, hap-py chance! hap-py, Oh.

cresc.

hap - py, hap - py day! — Sweet, sweet the — birds were sing - ing,

hap - py, hap - py day! Sweet the birds were sing - - ing

hap - py, hap - py day! Sweet the birds were

hap - py, hap - py day! — Sweet the birds were

hap - py, hap - py day! Sweet the birds were

f

pp

Sing-ing of this hap-py meet - - ing. Sweet, sweet the —

of this hap-py meet - - ing. Sweet the bells were

sing - ing of this meet - - ing. Sweet the

sing - ing, sing-ing of this hap-py meet-ing. Sweet the

sing - ing of this meet - - - ing. Sweet the

pp

bells were ring - ing, Ring - ing out a mer - ry greet - ing.

ring - ing, out a mer - ry greet - ing. 'Twas in-deed a

bells were ring - ing out a mer - ry greet - ing.

bells were ring - ing out a mer - ry greet - ing.

bells were ring - ing out a mer - ry greet - ing.

ff 'Twas in-deed a hap - py chance, *pp* That be - gan this fair ro -

hap - py chance, That be - gan this fair ro -

'Twas in-deed a hap - py chance, That be - gan this fair ro -

'Twas in-deed a hap - py chance, That be - gan this fair ro -

'Twas in-deed a hap - py chance, That be - gan this fair ro -

p ————— *f rit.* ————— *pp* —————
 -mance. Oh, hap - py chance! Oh hap-py day! —
 -mance. Oh, hap - py chance! Oh hap-py day! —
 -mance. Oh, hap - py chance! Oh hap-py day! —
 -mance. Oh, hap - py chance! Oh hap-py day! —
 -mance. Oh, hap - py chance! Oh hap-py day! — Oh! hap-py
p ————— *pp* —————

pp —————
 Oh! hap - py day!
pp —————
 Hap - py, hap - py day! Oh! hap - py day!
 Hap - py, hap - py day! Oh! hap - py day!
 Oh! hap - py day!
 day! ————— Oh! hap - py day!
 day!

That Sweet Oblivion- Drink.

DUET.

(BLANC and HENRI.)

Henri.

When a

Blanc.

Henri.

When she's

lov - er's girl has left him, Of all hap - pi - ness be - reft him,

left him all a - lone, — bit - ter, cru - el thoughts to think.

When his

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It features a duet between two characters, Blanc and Henri. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The vocal lines are interspersed with the piano accompaniment, with lyrics written below the notes. The score is divided into three systems, each containing a vocal line and piano accompaniment. The lyrics are: 'When a', 'When she's', 'lov - er's girl has left him, Of all hap - pi - ness be - reft him,', 'left him all a - lone, — bit - ter, cru - el thoughts to think.', and 'When his'.

'Tis
life has lost all gladness And his heart is full of sadness,

good to drown re - mem - brance in that sweet ob - liv - ion-

drink! They both make you fris - ky. There's
There's gin and there's whis - key, There's

bran-dy and cock-tails ga - lore, ——— Milk punch-es, gold fizz,
 bran-dy and cock-tails ga - lore, ——— Dry

Then drink till you can drink no more. La la la
 Champagne, "Gee Whizz" Then drink till you can drink no more. La la la

la la la la la la la la la la la la la la la la!
 la la la la la la la la la la la la la la la la!

When your

wife is sad - ly sigh-ing, For a new hat near - ly dy-ing,

And you

Should she

tell her 'tis ex - tra - vagance of which she must not think.

learn that you're re-gretting Fif-ty dol-lars lost on bet-ting,

Why 'tis

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a key signature of one flat and a 4/4 time signature. The lyrics are "learn that you're re-gretting Fif-ty dol-lars lost on bet-ting," followed by "Why 'tis" on a separate line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

good to drown re-mem-brance in that sweet ob-liv-ion-drink. There's

The second system of the musical score. The vocal line continues with the lyrics "good to drown re-mem-brance in that sweet ob-liv-ion-drink. There's". The piano accompaniment continues with the same rhythmic pattern.

They both make you fris-ky, There's bran-dy and cocktails ga-

gin and there's whiskey, There's bran-dy and cocktails ga-

The third system of the musical score. The vocal line has two lines of lyrics: "They both make you fris-ky, There's bran-dy and cocktails ga-" and "gin and there's whiskey, There's bran-dy and cocktails ga-". The piano accompaniment continues with the same rhythmic pattern.

lore, — Milk punches, gold fizz, Then drink till you can drink no

lore, — Dry Champagne, "Gee Whizz," Then drink till you can drink no

more. La la la la la la la la la la la la la la la la la

more. La la la la la la la la la la la la la la la la la

Last time.

la! —

la! —

Finale.

ACT I.

No 10.

p cresc

Verve.
Should you chance to see, The like-ness of a "he," In the

Jacq.
Should you chance to see, The like-ness of a

Marie.
Should you chance to see, The like-ness of a "he," In the

wat - 'ry glass, 'twill come to pass your hus- band he will be! Ah—

"he," In the glass, 'twill come to pass your hus- band he will be!

wat - 'ry glass, 'twill come to pass your hus- band he will be!

cresc.

Verve.

She has chanced to see, — The like - ness of a "he" — In the

Jacq & Sop.

Marie & Alto.

In the

wat - 'ry glass, 'twill come to pass, her hus - band he will be! —

wat - 'ry glass, 'twill come to pass, her hus - band he will be! —

TEN.

BASS.

We

f

Marziale.

TEN.
are the king's own mus-ket-eers. Un-known to us— all qualms and fears, The

BASS.

clash and rat-tle, The roar of bat-tle, Are meat and drink to the mus-ket - eers.—

SOPR.
To— the roll-ick-ing, fro-lick-ing mus-ket-eers, the mus-ket - eers.

ALTO.
To— the roll-ick-ing, fro-lick-ing mus-ket-eers, the mus-ket - eers.

TEN.
To— the roll-ick-ing, fro-lick-ing mus-ket-eers, the mus-ket - eers.

BASS.
To— the roll-ick-ing, fro-lick-ing mus-ket-eers, the mus-ket - eers.

Blanc.

Allegro moderato.

My friends, you may con-gra - tu -

late My child on her ap-proach-ing state, — Of

mar - i - tal fe - li - ci - ty. Yv - ette a mar - chion-

Blanc.

ess will be.

SOPR. Yv - ette a Mar-chion-ess will be. Oh my! Yv -

ALTO. Yv - ette a Mar - chion -

TEN. ess shall be. Yv -

BASS.

Henri.

SOPR.
ette a Mar-chion-ess will be. Oh, my!

ALTO.
ette a Mar-chion-ess will be.

TEN.
ette a Mar - chion - ess will be.

BASS.
ette a Mar-chion-ess will be.

Henri.
No! No! Nev-er!

Up - on my life she shall not be The

Did you ev - er?

Did you ev - er?

wife of an-y man but me, none but me.

Ha! Ha! Ha!

Ha! Ha! Ha!

We can plain - ly see, For - got - ten is that let - ter, That

We can plain - ly see, For - got - ten is that let - ter, That

ve-ry pleasing letter, That blessed, blessed letter from his pa.

ve-ry pleasing letter, That bless-ed letter from his pa, from his pa.

Henri.

My heart will nev-er set her free, While I love her and

Henri.

she loves me! Damn that let-ter from my pa.

SOPR.

But the let-ter, yes, the let-ter? How he

ALTO.

TEN.

BASS.

How he

Franc. *Meno mosso.*

Dear Hen - ri I re -

damns the let - ter of his dear pa - pa!

damns his dear pa - pa!

gret, Our com - pact, you for - get, In vain is all this

Franc. *a tempo.*

strife. Yv ette must be my wife.

SOPR.

ALTO. Yv - ette must be his

TEN.

BASS. Yv - ette must be his

Henri.

A-vault, you vile, per-fid-ious friend. You'd break my wife.

wife.

wife.

The first system of the musical score for Henri's first vocal line and piano accompaniment. It consists of a vocal staff and four piano staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The lyrics are "A-vault, you vile, per-fid-ious friend. You'd break my wife." The piano accompaniment includes a right-hand staff and three left-hand staves, with the leftmost staff also having a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

Henri.

heart to gain your end. Yv - ette, to you I now ap - peal, The

The second system of the musical score for Henri's second vocal line and piano accompaniment. It consists of a vocal staff and three piano staves. The vocal line continues with the lyrics "heart to gain your end. Yv - ette, to you I now ap - peal, The". The piano accompaniment continues with the same instrumental texture as the first system.

truth I pray, do not con-ceal, But tell all here what

The third system of the musical score for Henri's third vocal line and piano accompaniment. It consists of a vocal staff and three piano staves. The vocal line continues with the lyrics "truth I pray, do not con-ceal, But tell all here what". The piano accompaniment continues with the same instrumental texture as the previous systems.

you have said That I a - lone you choose to wed. _____

Yvette.

I have no choice; ————— There's naught to say, A

daugh - ter must her sire o - bey. _____

SOPR.

ALTO.

TEN.

BASS.

A daugh - ter must her

Henri.

Ha! ha! Deceived, be-trayed by all, I

sire o - bey.

sire o - bey.

p cresc.

will your ev - il schemes fore-stall. With-

ff

in the church forbid the banns — If this does not up-set your plans,

p cresc

By the saint-ed Lord Tom Noddy, I'll run ev-'ry bod-y, through

Franc.
There's but one course to pur-sue.

Henri.
ev-'ry bod-y's bod-y.

ff

Henri.
To life, sir, say a-dieu!

Franc. *un poco rit.*
Mon-sieur, you are un-der ar-rest.—

fp *ff*

Henri.

p *3*
Un-der ar-rest!

Capote.

Monsieur le Comte de Beauprêt your

SOPR. *pp* *3*
Un-der ar- rest!

ALTO. *3*
Un-der ar- rest!

TEN. *pp* *3*
Un-der ar- rest!

BASS. *3*
Un-der ar- rest!

My sword?

sword. To draw your sword upon your superior officer is

pp
His sword?

pp
His sword?

Verve. *f*
 Yvette. Trea-son! Death!
 Jacq. I
 Marie. Trea-son! Death!
 Blanc. Trea-son! Death!
 Henri. Trea-son! Death!
 Gast. Trea-son! Death!
 Ant. Trea-son! Death!
 Cap. trea-son. Aye! the punishment is death!—
 SOPR. *ff* Trea-son! Death!
 ALTO. Trea-son! Death!
 TEN. Trea-son! Death!
 BASS. Trea-son! Death!
ff *p* *ff*

Yvette.

pray you, sir, his fault for-give, Per - mit this poor young

Verve.

I pray you, sir, his fault for-give, Per -

Yvette.

man to live, I pray you, sir, his fault for-give, Per -

Verve.

mit this poor young man to live.

Yvette.

mit this poor young man to live.

Franc.

For your sweet sake I'll

pp

Franc.

set him free, As soon as you have married me!

Henri. *Andante sostenuto.*
mezza voce.

To lose my love, my

wife! All hap - pi - ness in life, Yv -

ette, I'll ne'er for - get. Would we had nev - - er

Verve. *mezza voce.* *f* *pp*

Yvette. When they are wed, he'll mar - - ry me, And

Jacq.

Marie. Cru-el fate! A-las!

Blanc. Cru-el fate! A-las!

Franc. My daugh ter she will wed, *pp* *f* *pp*

Henri. If I her heart could own, a-lone! If

met. Gast. *p* *f*

Ant. Cru-el fate! A-las!

Cap. Cru-el fate! A-las!

SOPR. *pp* His daugh - ter, she will wed, Ah me! *f*

ALTO. Cru-el fate! A-las! *f*

TEN. *pp* *f*

BASS. Cru-el fate! A-las! *f*

pp *pp* *ff* *pp*

I shall yet a coun - tess be. In my love he shall
 A - las!
 A - las!
 Be to the al - tar led, By a man of high de -
 she my love would be, Ah me! If I her heart could
 A - las!
 A - las!
 Be to the al - tar led, Ah me! By a man of high de -
 A - las!
 A - las!

ff p

then for- get, The false - - ness of the fair Yv - I

That he con - demned should

That he con - demned should be, Ah,

gree. Ah me! Ah,

own a - lone, If she my love would

That he condemned should be, To

That he con - demned should be, To

gree. Ah me! Ah me! Ah

That he con - demned should

That he con - demned should be.

ff *pp*

ette.

love him so, I love him

be, To lose his love, his

cru - - - el fate! Ah stern,

me! My

be, No joy on earth or heav'n a -

lose my love, my wife,

lose his love, his wife,

lose his love, his wife,

me! With joy.

be. Remember that the sweetest wooing

Remember that the sweetest wooing

Oft proves its own, its own un-

p cresc.

p

A Countess I shall
so. Oh, Would that he my
wife. All
re-lent-less fate. To lose his
daugh-ter she will wed.
Above Could e-equal that of
All hap-pi-ness in
All hap-pi-ness in
All hap-pi-ness in
he's wild to
Oft proves its own, its own un-do-ing. For love has bliss, but love has
do-ing. For love has bliss, but love has ruing.

be, No joy on
heart. could know. His love is
hap - pi - ness in life, No joy
love his wife,
Be to the al - tar led, By
her dear love. Ah,
To lose
life. No joy on
life. No joy on
think his child A-
ru - ing. Remember this a-mid your sigh-ing,
Remember this a-mid your sighing, Love has a way of quickly

earth, or heav'n a - bove, Could
 worth All else on earth, I
 on earth or heav'n a - bove, Could
 To lose all hap - pi ness in
 a man of
 me! If she my love would be,
 my love, To lose my wife,
 earth, or heav'n a - bove, Can
 earth, or heav'n a - bove, Can
 March - ion - - ess will be. Ah,
 Love has a way of quick-ly dy - ing, When knot is tied past all un-
 dy - ing, When knot is tied past all un-ty-ing.

e - qual that of his dear love. In
 love, I love him so, I
 e - - - qual that of his dear love. Cru'l fate to
 life, Ah, re - lent - less fate, Cru'l fate to
 high, of high de - gree With
 Ah, me! If she my love would be,
 All hap - pi - ness, all hap - pi - ness in
 e - - - qual his dear love. No
 e - qual that of his dear love. No
 me! A march - ion - ess will be.
 ty-ing. When knot is tied past all un-ty-ing. Ah, me!
 When knot is tied past all un-ty-ing. Ah, me!
 ff

my love him so.
lose his love,
lose his love,
joy I'm near - ly
No joy on earth,
life. No joy on earth, or heav'n a -
joy on earth, or heav'n a -
joy on earth, or heav'n a -
With joy he's wild, To think his
Love's a sweet and tender flow'r,
Love's a sweet and ten-der flow'r, In its weakness lies its

he shall for - -

Would he could - -

To lose his - -

To lose his - -

wild, To think - -

Could e - - qual her - -

bove, Could e - - qual that - -

bove, Could e - - - - - qual - -

bove, Could e - - - - - qual - -

child, A March - ion - ess - -

In its weakness lies its pow'r. All must bow, to love sub - -

pow'r. All must bow, to love submitt - ing.

get The false-ness of the
 know, His love is worth All
 wife. No joy on earth, or
 wife. No joy on earth, or
 — this fa - ther's child, A March - - ion
 love. If I her heart could
 of my dear love, of my dear
 that of his dear love, of his dear
 that of his dear love, of his dear
 will sure ly be Ah, me! Ah,
 mit-ting. Slaves are we tho' all un - wit - -
 Slaves are we tho' all un-wit-ting; Slaves of love,
 Slaves are we tho' all un-wit-ting; Slaves of love,

ff *fff*

fair Yv-ette. Ah, me!

else on earth, I love him so,

heav'n a-bove Could e - - qual her love.

heav'n a-bove Could e - - qual her love.

ess shall be. Ah, me! Ah, me, with joy I'm

own, a-lone. If she my love could be, No joy on

love. Oh cru - - el, cru - el fate, No joy on

love. Oh cru - - el fate, cru'l fate, To lose his

me! Ah, me! Ah, me, with joy he's

- - ting. Slaves of love, who reigns su-preme.

Slaves of love, who reigns su-preme.

A Coun-tes I yet shall be.

I love him, I love him, his love, his love is worth all

To lose love, To lose wife, All hap - pi - ness in life, all

To lose love, To lose all, hap - - pi - ness in

near - ly wild, Yes, I'm near - ly wild, To think this fa - ther's

earth, or heav - en, No joy a - bove, Could e - qual her dear

earth, or heav - en, No joy a - bove, Could e - qual

love to lose wife, to lose his wife, all hap - pi - ness in

love to lose wife, All hap - pi - ness in

near - ly wild, yes, To think his child, A

To lose wife, To lose all hap - pi - ness in

To lose wife, To lose all hap - pi - ness in

All hap - pi - ness in

Ah yes, I shall a Coun - tess
 else, all else on earth. I love him
 hap - pi - ness in life, Ah, cru - el
 life, Ah, cru - el
 child, A March - ion - ess will be. Ah!
 love. If she my love could be. Ah!
 that of my dear love. Ah. cru - el
 life, All hap - pi - ness in life, Ah,
 life, Ah, cru - el
 March - ion - ess will
 life, Ah, cru - el
 life, Ah, cru - el

be, a Coun - tess be!
 so, I love him so!
 fate, re - lent - less fate!
 fate, re - lent - less fate!
 me! Ah me! Ah me!
 me! Ah me! Ah me!
 fate, re - lent - less fate!
 fate, Ah, cru - el fate!
 fate, Ah, cru - el fate!
 be, Ah me! Ah me!
 fate, Ah, cru - el - fate!
 fate, Ah, cru - el - fate!
 fate, Ah, cru - el - fate!

8.

8.

End of Act I.

Introduction.

ACT II.

Tempo di Gavotte.

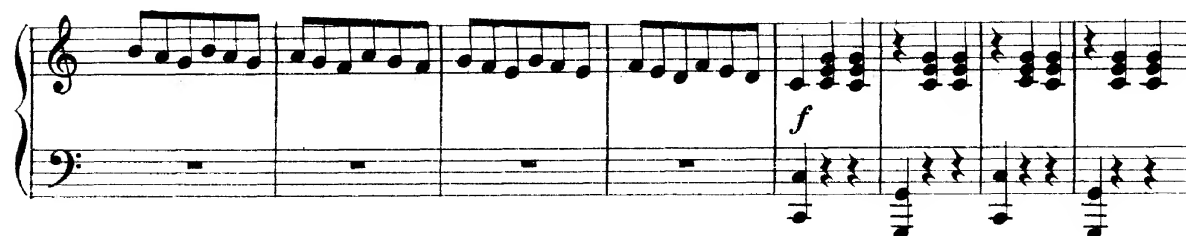
f

f 2d time pp

ten (Curtain.)



Tempo di Valse.



Yvette.
Lento.

Cease,

Franc.

Dear love, this is en - tran - cing!

The first system of the musical score. It features a vocal line for Yvette and a piano accompaniment. Yvette's line consists of four measures of whole rests, followed by a half note G4 in the fifth measure. Franc's line begins with a half note G4, followed by a half note A4, then a quarter note B4, a quarter note C5, and a half note B4 in the fifth measure. The piano accompaniment consists of two staves. The right hand plays a series of chords: G4-B4, A4-B4, B4-C5, and C5-B4. The left hand plays a series of chords: G3-B2, A2-B2, B2-C3, and C3-B2.

sir, you are ro - man - cing.

I mean the

The second system of the musical score. Yvette's line continues with a half note G4, a half note A4, a quarter note B4, a quarter note C5, and a half note B4 in the fifth measure. Franc's line continues with a half note G4, a half note A4, a quarter note B4, a quarter note C5, and a half note B4 in the fifth measure. The piano accompaniment continues with the same chord progression as the first system.

Real - ly? That is

waltz we are dan - cing. Real - ly, That is

The third system of the musical score. Yvette's line continues with a half note G4, a half note A4, a quarter note B4, a quarter note C5, and a half note B4 in the fifth measure. Franc's line continues with a half note G4, a half note A4, a quarter note B4, a quarter note C5, and a half note B4 in the fifth measure. The piano accompaniment continues with the same chord progression as the first system.

un poco più

so. Bright eyes glanc - ing, Most en - tranc - ing, Grace-ful danc - ing,

so. Bright eyes glanc - ing, Most en - tranc - ing, Grace-ful danc - ing,

f

Glid-ing smooth - ly so, Hearts re - veal - ing, Soft ap - peal - ing

Glid-ing smooth - ly so, Hearts re - veal - ing, Soft ap - peal - ing

Mu - sic steal - ing, Ten - der low.

Mu - sic steal - ing, Ten - der low.

Gastone. Henri "To valtz is to loaf!"

There is but one girl who lives within my heart.

pp

Jacq.

I love but one boy from him I'll nev - er part,

pp

Henri. "I loaf to loaf, Ach!" Antoine.

My love may a

Henri. "Ach! du lieber Himmel!"

peasant be, or maid of high de - gree.

Marie.

Henri. "I'd rather pe a

I care not what my love may be, if he loves me.

loafer as a fiter?"

Verve.

Ah! 'tis pleasure, all may treas-ure,

Be-yond meas - ure, Thus to dance! Soft-ly gliding, Love de-

- cid - ing, Sweet, a - bid - ing, Hap - py chance! La, la, la, la,

The musical score is written for a vocal ensemble and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into two systems. The first system contains the vocal parts (Soprano, Alto, Tenor, and Bass) and the piano accompaniment. The vocal parts enter with the lyrics "The Rose Tree" and "The Rose Tree" in the first measure. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the vocal parts and piano accompaniment, with the vocal parts singing "The Rose Tree" and "The Rose Tree" in the first measure. The piano accompaniment continues with chords and moving lines. The score is written for a vocal ensemble and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into two systems. The first system contains the vocal parts (Soprano, Alto, Tenor, and Bass) and the piano accompaniment. The vocal parts enter with the lyrics "The Rose Tree" and "The Rose Tree" in the first measure. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system continues the vocal parts and piano accompaniment, with the vocal parts singing "The Rose Tree" and "The Rose Tree" in the first measure. The piano accompaniment continues with chords and moving lines.

[illegible]

3

la, la, la, la, la, la, la,

la, la, la, la, la, la, la,

pp

Henri. He ees maging loaf to her! Now he ess paddling mit her hand, Ach! Gott

in Himmel, he ess kissing her hant.

cres *ff*

Capote.

Cap- tain, the news I bring will you sur- prise, The Count de Beau- prêt has es -

- caped in dis - guise, Where he is hid- ing, or who set him free, Re -

Franc.

Un - til you have found him, go,

- mains at this mo- ment a mys - ter - y.

search high and low, Yet wait but an in-stant and I too will go, Yv -

-ette, I must leave you, Nay take not of- fence, For du-ties im-por-tant are

call-ing me hence.

Henri "Gut! She does not loaf her loafer?"

cres *mf*

Yvette.
Cease,

Henri.
Du! du! Du bist en - tranc - ing!

sir, cease your wild pranc - ing!

Come, tear,

Nev-er! Nev-er!

let us pe tanc - ing! Ach Gott, ja!

Yvette.

Let me go!

Henri.

Come, tear, let us be

f SOP.

f ALTO.

f TEN.

f Ah, BASS.

what ex-quis-ite pleas-ure, Yes, tis

what ex-quis-ite pleas-ure, Yes, tis

what ex-quis-ite pleas-ure, Yes, tis

what ex-quis-ite pleas-ure, Yes, tis

8-----

Let me go! Let me go!

tanc-ing. No! no!

joy be-yond meas-ure, Mel-o-dies sigh-ing, Swelling and dy-ing

joy be-yond meas-ure, Mel-o-dies sigh-ing, Swelling and dy-ing

8----- loco.

accel.

Cease your wild prancing, Let me go! Let me

No! No! No!

Throbbing, sobbing, soft and low, Throb - bing,

Throbbing, sobbing, soft and low, Throb - bing,

go! Let me go! Let me go! Let me go! Let me Let me

No! No! No! No! No! No! No! No! No!

sob - - bing, Soft and low, Soft and low,

sob - - bing, Soft and low, Soft and low,

Ah! _____ 'Tis the Count de Beau - prêt! _____

f Ah! _____

f Ah! _____

f Ah! _____

f Ah! _____

f Verve.

'Tis the Count de Beau - prêt, _____ Ha, ha,

'Tis the Count de Beau - prêt _____ Yes 'tis he! _____

'Tis the Count de Beau - prêt _____ Yes 'tis he! _____

'Tis the Count de Beau - prêt _____ Yes 'tis he! _____

[illegible]

Yes, 'tis the Count de Beau - - - pret.

Yes, 'tis the Coun de Beau - - - pret.

Yes, 'tis the Coun de Beau - - - pret.

f 8va loco

piu mosso

Wilful Woman.

Allegretto.



Henri.

1. A la - dy who lived in the Ja - pa - nese land Was
 2. This maid of Ja - pan she was counselled to wed, "I

The first system of the song. The vocal line (Henri) begins with a quarter rest, followed by a quarter note G, then eighth notes A-B, C-D, E-F, G-A, B-A, G-F, E-D, C-B, A-G. The piano accompaniment continues with the same harmonic pattern as the introduction.

home - ly of fea - ture, No man sought her hand; Her
 will, when I've danced for the King," the girl said; His

The second system of the song. The vocal line continues with eighth notes A-B, C-D, E-F, G-A, B-A, G-F, E-D, C-B, A-G. The piano accompaniment continues with the same harmonic pattern.

limbs though were mar - vels but she had no chance To
 Ma - jes - ty smiled, "Give the la - dy a chance, This

The third system of the song. The vocal line continues with eighth notes A-B, C-D, E-F, G-A, B-A, G-F, E-D, C-B, A-G. The piano accompaniment continues with the same harmonic pattern.

show that they were, so she learned a French dance. It
gold - cup is hers if she please with the dance." She

proved a most ex-cell-ent plan, _____ From Pa - ris she brought the Can-
stopped not to sleep nor to sup, _____ She danced for her king and the

can _____ She won with great ease All the male Ja - pa - nese By
cup. _____ She wound up with the "splits" Then she had fif - ty fits, She would

us - ing her foot as a fan, fan, fan, By us - ing her foot as a
neith - er get down nor get up, up, up, She could neith er get down nor get

Henri.

fan. _____
up. _____

SOP. & ALTO.

TENOR.

BASS.

By us - ing her foot as a
She could neith er get down nor get

Oh,

fan, fan, fan, By us - ing her foot as a fan.
up, up, up, She could neith-er get down nor get up.

fan, fan, fan, By us - ing her foot as a fan.
up, up, up, She could neith-er get down nor get up.

Moderato.

wom - an, wom - an Source of all our bliss,

The first system of the musical score for 'Moderato.' It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment starts with a quarter note G3, followed by a quarter rest, then a quarter note A3, a quarter note B3, and a quarter rest. The key signature is one sharp (F#).

Wom - an, wom - an, Heav - en in your kiss, But the

The second system of the musical score. The vocal line continues with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment continues with a quarter note G3, followed by a quarter rest, then a quarter note A3, a quarter note B3, and a quarter rest. The key signature is one sharp (F#).

queen up - on her throne, The maid - en in her dai - ry, In

The third system of the musical score. The vocal line continues with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment continues with a quarter note G3, followed by a quarter rest, then a quarter note A3, a quarter note B3, and a quarter rest. The key signature is one sharp (F#).

this are much a - like, They're both con - tra - - ry.

The fourth system of the musical score. The vocal line continues with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment continues with a quarter note G3, followed by a quarter rest, then a quarter note A3, a quarter note B3, and a quarter rest. The key signature is one sharp (F#).

Henri.

SOP. & ALTO.

Wom-an, wom-an,

Source of all our bliss,

Woman, wom-an,

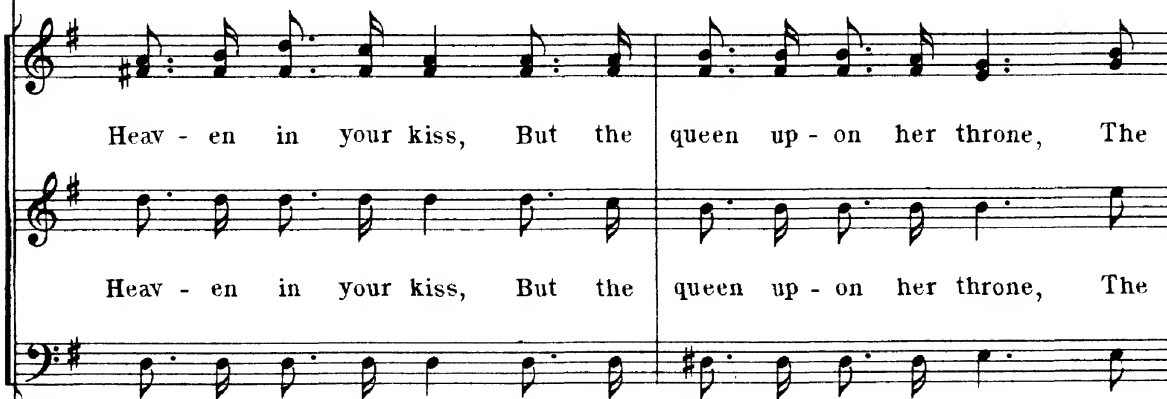
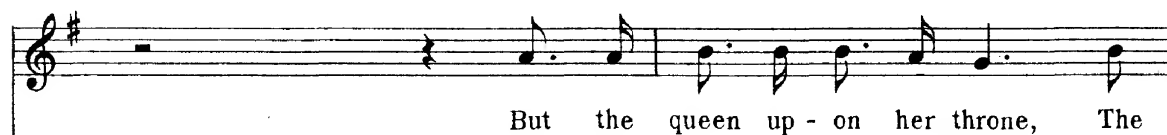
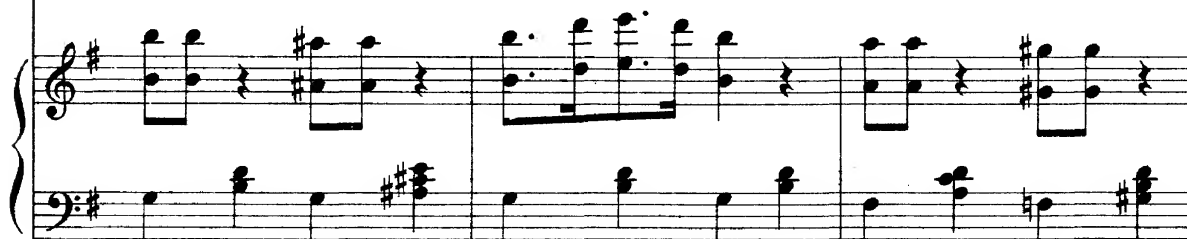
TENOR.

Wom-an, wom-an,

Source of all our bliss,

Woman, wom-an,

BASS.



maid - en in her dai - ry, In this are much a - like, They're both con -

maid - en in her dai - ry, In this are much a - like, They're both con -

maid - en in her dai - ry, In this are much a - like, They're both con -

Last time.

tra - ry.

tra - ry.

tra - ry.

pp

No 3

Song and Chorus.

"Friends?"

Andante moderato.

Franc.

Of all the joys this

life can give, Friendships best of all, _____

Love a lit - tle while may live, But strong - est pas - sions

pall. ——— Noth - ing more on earth we need, ——— Than

friend - ships heart - y grasp. ——— Life is ren - dered

sweet, in-deed When friend-ly hands we clasp. ———

Not too fast.

Friends, friends, best of friends, In fair or storm - y

weath - - er, Friends, friends, Dear old friends, We'll

stand or fall to - geth - er, Though weal and woe, We

both must know, We'll e'er be staunch and true, ——— Un -

-til life ends, The best of friends, I and

f colla voce.

a tempo.

you. 'Tis friend - ship grasps your falt - 'ring hand, When

trou - bles thick - en fast, ——— Friendship's strong, en -

- dur - ing hand, Sus - tains you to the last, ———

Treas - ures may take wing and fly, ———

Throw you in for-tune's ditch; — If but one friend is

stand - ing by, The poor-est man is rich. —

Not too fast.

Friends, friends, Best of friends, In fair and storm - y

weath - er. Friends, friends, Dear old friends We'll

stand or fall to - geth - er, Though weal and woe We

both must know, We'll e'er be staunch and true, Un -

- til life ends the best of friends I and

colla voce

Franc.

you. —

TENOR.

BASS.

Friends. friends, Best of friends, In fair and storm- y weath - er

Though

Friends, friends, Dear old friends, We'll stand or fall to - geth - er, Though

weal and woe, We both must know, We'll e'er be staunch and true, — Un -

weal and woe, We both must know, We'll e'er be staunch and true, — Un -

rit.

- til life ends, The best of friends, I and you. —

- til life ends, The best of friends, I and you. —

rit.

No 4

Trio

"An explanation I demand?"

Allegretto. Yvette.

An

ex - plan - a - tion I de - mand, My
left me, sir, with scarce a word, Your

Franc.

Speak, my dear Yv - ette,
For give me, dear Yv - ette,

p

fa-ther gave to you my hand.
con-duct has been most ab - surd!

A
A

Henri.

3

Our wife! Dont you for - get! _____
Our wife! Dont you for - get! _____

Yvette.
I de-mand an ex-plan - a - tion!
Come, sir, your ex-plan - a - tion!

Franc.
some-what mixed re - la - tion!
some-what strained re - la - tion!

I
What

Franc.
will ex-plain all that I may.
shall I do? what shall I say?

Henri. *>* *>*
She is our wife! You keep a -
She is our wife! You keep a -

mf

Yvette.
Ah! His

Franc.
Weak

Henri.
- way! She is our wife, You keep a - way! For
- way! She is our wife, You keep a - way!

wife am I. He loves not me, Why should I sigh, For such as he? His
fool am I, She loves not me, My death is nigh, 'Twill set her free, Weak
naught care I, While she loves me, Soon he will die, Then she'll be free, For

mf stacc

wife am I, He loves not me, He loves — not me, Why should I
wife am I, She loves not me, She loves not me, My death is
naught care I, While she loves me, While she loves me, Soon he will

senza rit

sigh, For such, for such as he? You he? Please
nigh, 'Twill set, 'twill set her free? free?
die Then she, then she'll be free. free.

1 2

Yvette.
un - der-stand, your wife am I. You

Franc.
And I your slave Yv - ette.

shall not slight nor pass me by!

Henri. **Franc.**
Our wife! Don't you for- get! My

Yvette.
Your con-duct needs ex-plain-ing.

heart she's sore - ly pain-ing! Yv -

-ette, I have but this to say
Henri.
She is our wife? You keep a -

Yvette.
Ah, His Franc.
Weak Henri.
- way! She is our wife; You keep a - way! For

wife am I, He loves not me, Why should I sigh, For such as he His
fool am I, She loves not me, My death is nigh, 'Twill set her free, Weak
naught care I, While she loves me, Soon he will die, Then she'll be free, For

mp stacc

wife am I, He loves not me, He loves not me, Why should I
fool am I, She loves not me, loves not me, My death is
naughtcare I While she loves me, While she loves me, Soon he will

sigh, For such ae he? He loves not me.
nigh, 'Twill set her free, 'Twill set her free.
die, Then she'll be free, Then she'll be free.

Ensemble

No 5.

This is most exciting.

Allegro non troppo.

Piano introduction in 2/4 time, key of B-flat major. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*ff*) dynamic.

Continuation of the piano introduction, maintaining the same rhythmic and harmonic patterns.

Franc.

Vocal line for Francis, starting with a whole rest followed by a half note G4, a quarter note A4, and a half note B4.

Ex - cit - ing!

Henri.

Vocal line for Henri, starting with a whole rest followed by a half note G4, a quarter note A4, and a half note B4.

Ex - cit - ing!

SOPR.

ALTO.

TEN.

BASS.

This is most ex - cit - ing!

This is a most ex -

This is most ex - cit - ing!

This is a most ex -

Vocal ensemble section for Soprano, Alto, Tenor, and Bass. The lyrics are: "This is most exciting! This is a most exciting! This is most exciting! This is a most exciting!"

Piano accompaniment for the vocal section, featuring chords and eighth-note patterns. Dynamics include *mf* and *ff*.

Franc.

Not Hen-ri! Where is he?

cit-ing, Ex-cit-ing wedding day! —

cit-ing, Ex-cit-ing wedding day! —

Franc.

My wife in the arms of Beau-pret! —

Blanc.

Look and you may plain-ly see.

His

His

Yvette.

Francois! Ah! You! — This

wife in the arms of Beau - pret!

wife in the arms of Beau - pret!

Yvette.

in-sult to your wife a-venge, Let your good sword this slight revenge.

Franc.

De-

Franc.

Beaupret this shall cost your life!

Henri.

Re-member, sir, — She is our wife!

Verve.
Our wife?

Yvette.
Our wife?

Blanc.
Our wife?

SOPR.
Our wife?

ALTO.
Our wife?

TEN.
Our wife?

BASS.
Our wife?

Our wife?

Verve.
We need an ex-plan - a - tion, Of this some-what mixed re-

mp

tr

-la-tion. A rath - er ris - ky thing to do, For an-y girl to mar - ry

un poco rit.

colla voce.

Verve.

two. We need an ex-plan - a-tion, Of this some-what mixed re -

SOPR.

We need an ex-plan - a-tion, Of this some-what mixed re -

ALTO.

TEN.

BASS. We need an ex-plan - a-tion, Of this some-what mixed re -

-la-tion. A rath-er ris-ky thing to do, For an-y girl to mar-ry

-la-tion. A rath-er ris-ky thing to do, For an-y girl to mar-ry

-la-tion. A rath-er ris-ky thing to do, For an-y girl to mar-ry

un poco rit.

two. For an - y girl to mar - ry two.

two. For an - y girl to mar - ry two.

two. For an - y girl to mar - ry two.

two. For an - y girl to mar - ry two.

Yvette.

I de-mand an ex-plan - a - tion, Of my ma - ri-tal re - la-tion.

Blanc.

You

Franc.

Your oath! Your

Henri.

I will explain, yes, I will explain.

Blanc.

say my daughter mar-ried both?

Verve.

Ex - plain! Ex - plain!

Yvette.

Jacq.

Ex - plain! Ex - plain!

Marie.

Ex - plain! Ex - plain!

Franc.

oath! Your oath! Your oath!

Blanc.

Ex - plain! Ex - plain!

Henri.

My oath!

Gast.

Ex - plain! Ex - plain!

Ant.

Ex - plain! Ex - plain!

Capote.

Ex - plain! Ex - plain!

SOPR.

Ex - plain! Ex - plain!

ALTO.

TEN.

BASS.

Ex - plain! Ex - plain!

Andante.

Yvette.

Why do you si-lence thus main-tain, Must I in ig-no-rance re-

pp

main, And know not if my love you test, Or if this be a

Yvette.

cru-el jest?

Franc.

To your wish I may not yield, Till midnight strikes my lips are

Why

cresc.

sealed! Then you shall hear, but not from me, I know not where I then shall be.

cresc.

Verve.

Yvette. Must

do you si - - lence thus main - tain? —

Jacq.

Why does he si - lence thus main - tain,

Marie.

Franc.

Blanc.

Why does he si - lence thus main - tain,

Henri.

He si - lence must main - tain.

Gast.

Why does he si - lence thus main - tain, Must

Ant.

Why does he si - lence thus main - tain,

Cap.

SOPR.

ALTO.

TEN.

BASS.

Why does he si - lence thus main - tain,

Why does he si - lence thus main - tain,

Why does he si - lence thus main - tain,

Why does he si - lence thus main - tain,

Andante sostenuto.

she in ig - - nor - ance re - main?

If you

Must she in ig - - nor - ance re - main?

Must she in ig - - nor - ance re - main?

He si - lence must main - tain.

she in ig - - nor - ance re - main?

Must she in ig - - nor - ance re - main?

Must she in ig - - no - rance re - main?

Must she in ig - - no - rance re - main?

Andante sostenuto.

Yvette.

leave me thus we part for - ev - er! The ties that bind us I will

sev - er, Be - neath your roof no lon - ger dwell, We

part for - ev - er, fare thee well, Ah! Be -

Yvette.

un poco rit.

neath your roof no lon - ger dwell, We part for - ev - er, 'tis fare -

Franc.

Un -

Henri.

Un -

Verve. *p*
Should he leave her thus they part for - ev - er! The

Yvette.
well!

Jacq.

Marie.

Franc.
wit - ting - ly I've done you wrong, — But fate will set you free ere

Blanc.
If he leave her thus

Henri.
wit - ting - ly he's done her wrong, — But fate will set her free ere

Gast.
The last is said, Their

Ant.

Cap.
The last is said, Their love is

SOPR. *p*
The last is said, Their

ALTO.
The last is said, Their

TEN. *p*
The last is said, Their

BASS. *p*
The last is said, Their

ties that bind them she will sever.

The ties that bind us I will

The ties that bind us she will sever.

long. _____ This

They part for - ev - er.

long. _____ This

love is dead. The ties that bind them she will

dead, Their love is dead.

love is dead. _____

love is dead. _____

sev - er.

is in-deed fare well for - ev - er, This ends our sor - ry wed - ding

This ends their sor - ry, sor - ry wed - ding

is in-deed fare well for - ev - er, This ends their wed - ding

sev - er.

'Twere use - less pain To meet a -

The ties that bind them she will sev - - -

p

'Twere use - less pain, To meet a -

'Twere use - less pain, To meet a -

Fare well 'twere use-less pain,
 We part for - ev - er,
 Fare well 'twere use-less pain,
 day. Fare well, Yv-ette for aye. Thus ends our wed-ding
 day. Fare well 'twere use-less pain,
 day. Thus ends their wed-ding day.
 Fare well 'twere use-less pain,
 gain. pain, To meet, to meet a -
 er. Fare well 'twere use-less pain,
 gain. Fare well, 'twere use-less pain,
 gain. Fare well, 'twere use-less pain,
 pain, To meet, to meet a -

To meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -

We part for - ev - er, Fare thee well.

to meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -

day. Yv-ette, fare well for aye, Thus ends our wed-ding

To meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -

Then say farewell for aye, Then say fare well for aye, Thus ends their wed-ding

To meet, to meet a - gain, Fare well, 'twere use-less pain, To meet, to meet a -

gain. Fare well, 'twere use-less pain, To meet, to meet a -

To meet, to meet a - gain. Fare well, 'twere use-less pain, To meet, to meet a -

gain.

gain. If he leave her thus they part for -

— If you leave me thus we part for - ev - - er! The

gain. If he leave her thus they part for -

The last is said. —

day. Yes, — it is your

gain. The last is

day. The last is

gain. The

gain. Be - neath his roof,

Be - neath his

gain. Be - neath his roof,

gain. Be - neath his roof,

mf

ev - er! The ties that bind us she will sev - er, Be-
 ties that bind us I will sev - er, Be-neath his roof no lon - ger
 ev - er! The ties that bind him she will sev - er, Be-
 Her love is dead. —
 right Yes, — it is your right. Now
 said Their love is dead.
 said Their love is dead.
 love is dead. Their
 No lon-ger dwell, They part for -
 roof No lon - ger dwell, They part for -
 No lon-ger dwell, They part for -
 No lon-ger dwell, They part for -

neath his roof no lon - ger dwell, They part for-ev - er, 'tis fare-dwell. We part for-ev - er, fare thee well. neath his roof no lon - ger dwell, They part for-ev - er, 'tis fare-Her love is dead. all, now all is night. Fare-This is in - deed, fare - well! Fare-This is fare - well! Fare-love is dead, Fare - well! ev - er, 'tis in - deed, fare - well! Fare-ev - er, 'tis in - deed, fare - well! Fare-ev - er, 'tis in - deed, fare - well! Fare-ev - er, 'tis in - deed, fare - well! Fare-

ff well! — The last is said, Their love is dead. Fare - well, 'twere use - less

ff Ah — The last is said, Our love is dead. 'Twere use - less

ff well! The last is said, Our love is dead. Fare - well, 'twere use - less

ff The last — is said. 'Twere use - less

ff well! The last — is said. Fare - well, 'twere use - less

ff well! The last is — said. Fare - well, 'twere use - less

ff well! The last — is said. 'Twere use - less

ff well! The last is said. Fare - well, 'twere use - less

ff well! The last — is said. 'Twere use - less

ff well! The last is said. Fare - well, 'twere use - less

ff well! The last — is said. 'Twere use - less

ff well! The last is said, their love is dead. Fare - well, 'twere use - less

ff The last is said. 'Twere use - less

ff well! The last is — said. Fare - well, 'twere use - less

ff

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

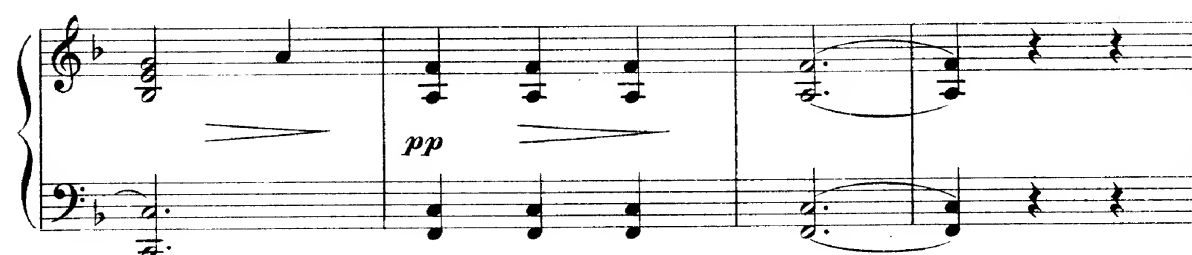
pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

pain, To meet a - gain — Fare well, — fare well! —

fff



No 6.

Song.

"Love for an Hour."

Andante.

Verve

1. Man loves a - las for a day
2. Men wed a - las it is true

Woos, wins then rides far a - way, Love, of his life's but a part,
When they have naught else to do, Wed, when all pleas-ure and fun,

Nor lives it long in his heart. To all maids in turn he'll de-clare: "For-
Youth's joys and fol-lies are done. His wife then will hear him de-clare: "For-

ev - er, For - ev - er I swear, I love you, my dar - ling my
ev - er, For - ev - er I'll swear That you are my first love and

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked 'Andante' and the mood is 'Verve'. The score consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The lyrics are written below the vocal line. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 's' (piano).

own dear-est dear." _____ For - ev - er to him means some
life of my life." _____ I nev - er knew love till I

part of a year. _____ Ah, ha, ha, ha, ha, ha, ha, ha, ha, ha!
met you dear wife. _____

Tempo di Valse.

Love for an hour, Love for a day, Love and a flow'r

With-er a - way. The hearts of all men Are like un-to these, They

love where they can and when - ev - er they please. Ha! ha! ha!

rit. *ff*

ha! 'Tis bet - ter to be a bach - el - or maid - en, Heart

8- *ff*

whole and free, Bet - ter be hap - py and free,

8-

and free. 1. free. 2.

ff

Duet.

"Courtship."

No 7.

Allegro moderato.

Blanc

1. In diff-'rent ways, in diff -'rent lands, Fair
2. The Frenchman's fa-ther woos the bride, His

f *mp*

wom-en yield their hearts and hands, I've stud-ied well the fe - male mind And
son re-spect - ful stands a - side, His love must nev - er be be-trayed Un-

Blanc.

know as much as at the start.
til the set - tle-ments are made.

Henri.

In diff'rent ways, in diff'rent lands Men
For all im - port - ant is her "dôt" What

f *mp*

Henri.

woo and win their ladies' hands,— You play the wom-an, act her part, I'll show you
he must give is not for-got These must be "fixed" what-e'er be-tide, When all is

Blanc.

Dialogue.

All— court-ship has its bliss, its rue, No
'Tis— thus they woo and wed in France, If
how to win her heart.
done he woos his bride.

Dialogue. *mf*

mat-ter where and how you woo, Un - til they wed, young Cu-pid rules, The
all is well it is by chance, Love ne'er was held by le-gal ties, When

wis - est men, the dull - est fools. Oh love, sweet love. oh
 forced to stay, he quick - ly flies. Oh oh love, sweet love. oh

cresc.

1. 2. Dance.

love, sweet love. love.

ff

Wicked Man. QUARTETTE.

Tempo di Mazurka.

Verve.

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte (f) dynamic, featuring a series of eighth notes in the right hand and chords in the left hand. The system concludes with a whole rest for the vocal line and a final chord for the piano.

Yes

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "men are men Then all is said, Small of heart and large of". The piano accompaniment continues with similar rhythmic patterns, including eighth notes and chords. The system ends with a final chord in the piano.

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "head! Men should be what they are not; In fact, they are a sor-ry". The piano accompaniment continues with similar rhythmic patterns, including eighth notes and chords. The system ends with a final chord in the piano.

They change their me-nu' ev'ry day. Yes, ev' - - ry day.

They change their me-un' ev'ry day. Yes, ev' - - ry day.

day. Yes, ev' - - ry day. They change their me-nu' ev'ry day.

Verve Leggiero.

Their's is not a pret - ty way, A - bus - ing us; ill - us - ing us.

Love's a game they play.

Choos - ing us; re - fus - ing us. Love's a game they play.

Yvette.

When they should be sigh - ing for us, Cry - ing for us, dy - ing for us,

Ly - ing for us, Buy - ing for us, Lov - ing all they can. — In -
Lov - ing all they can. In -

stead of sweet - ly cheer - ing us, Re - ver - ing us, en - dear - ing us, They're
en - dear - ing us, They're
stead of sweet - ly cheer - ing us, Re - ver - ing us, en - dear - ing us, They're
Re - ver - ing us, en - dear - ing us, They're

sneer-ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed men!

sneer-ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed men!

sneer-ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed men!

Jacq.

Men for love pre-tend to die;

Though they moan and groan and sigh, Not a man up-on this earth; Has

No man has died for love, No man has died for love.

died for love since A-dam's birth, No man has died for love.

Yvette.
Men are bad, but then 'tis true, What shall we with - out them do?

Should the men move to the sky, You'd pret - ty soon see wom - en

We'd ver - y soon see women fly, see wom - en fly.

We'd ver - y soon see women fly, see wom - en fly.

We'd ver - y soon see women fly.

Verve.

mf

Their's is not a pret-ty way, A-bus-ing us Ill us-ing us.

Love's a game they play.

Choos-ing us, re-fus-ing us. Love's a game they play.

Yvette.

When they should be sigh-ing for us, Cry-ing for us, dy-ing for us.

Ly - ing for us, buy - ing for us, Lov - ing all they can. In -

Lov - ing all they can, In -

- stead of sweet-ly cheer-ing us, Re - ver-ing us, en-dear-ing us, They're

en - dear-ing us, They're

- stead of sweet-ly cheer-ing us, Re - ver-ing us, They're

Re - ver-ing us, en-dear-ing us.

sneer - ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed man. Wick-ed, wick-ed

sneer - ing at us, jeer-ing at us; Wick-ed, wick-ed, wick-ed man. Wick-ed wick-ed

cres.

f

man, Love us all you can, Wick - ed, wick-ed, wick-ed,

man, Love us all you can, Wick - ed, wick-ed, wick-ed,

wick - ed man!

wick - ed man!

f

rit *decrs.* *pp*

The musical score is written for a vocal ensemble and piano. It features two systems of vocal staves and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "man, Love us all you can, Wick - ed, wick-ed, wick-ed,". The piano part includes a variety of textures, from block chords to moving lines. A dynamic marking of *f* (forte) appears in the piano part. The score concludes with a *rit* (ritardando) and *decrs.* (decrescendo) marking, followed by a *pp* (pianissimo) dynamic.

Finale.

ACT II.

No 9.

Henri.

Woman! Woman! Source of all our bliss,

The first system of the musical score for Henri. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment starts with a piano (p) dynamic and a series of chords and moving lines in both hands.

Woman! Woman! Heav-en in your kiss, But the queen up-on her throne, The

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a half note E4. The piano accompaniment continues with chords and moving lines.

maid-en in her dai-ry, In this are much a-like, they're both con-tra - ry.

The third system of the musical score. The vocal line continues with a half note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a half note D3, and a half note C3. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

SOPR.
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

ALTO.
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

TEN.
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

BASS.
Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!

The musical score for the first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Wom-an! Wom-an! Source of all our bliss, Wom-an! Wom-an!'. The piano part consists of a right-hand melody and a left-hand accompaniment.

Heav - en in your kiss, But the queen up - on her throne, The

Heav - en in your kiss, But the queen up - on her throne, The

The musical score for the second system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Heav - en in your kiss, But the queen up - on her throne, The'. The piano part consists of a right-hand melody and a left-hand accompaniment.

maid-en in her dai-ry, In this are much a like, They're both contra - ry. They

maid-en in her dai-ry, In this are much a like, They're both contra - ry. We

Marziale.

are the king's own mus-ket-eers, Un - known to us all qualms and fears, The

are the king's own mus-ket-eers, Un - known to us all qualms and fears, The

Marziale.

ff

clash and rat - tle, The roar of bat - tle are meat and drink to the

clash and rat - tle, The roar of bat - tle are meat and drink to the

The musical score for the first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The first measure of the vocal parts contains the lyrics 'clash and rat - tle, The'. The second measure contains 'roar of bat - tle are'. The third measure contains 'meat and drink to the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Mus - ket - eers. To the roll - ick - ing, fro - lick - ing

Mus - ket - eers. To the roll - ick - ing, fro - lick - ing

The musical score for the second system continues with four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains one flat. The first measure of the vocal parts contains the lyrics 'Mus - ket - eers.'. The second measure contains 'To the'. The third measure contains 'roll - ick - ing, fro - lick - ing'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Mus - ket - eers, The Mus - ket - eers! The Mus - ket -

Mus - ket - eers, The Mus - ket - eers! To the roll - ick - ing Mus - ket -

The musical score for the first system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat). The vocal parts sing the lyrics "Mus - ket - eers, The Mus - ket - eers! The Mus - ket -" and "Mus - ket - eers, The Mus - ket - eers! To the roll - ick - ing Mus - ket -". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

eers! The Mus - ket - eers! The Mus - ket -

eers! To the fro - lick - ing Mus - ket - eers! The Mus - ket -

The musical score for the second system continues the vocal and piano parts. The vocal parts sing the lyrics "eers! The Mus - ket - eers! The Mus - ket -" and "eers! To the fro - lick - ing Mus - ket - eers! The Mus - ket -". The piano accompaniment continues with harmonic support, including some chordal textures and moving lines. The key signature remains one flat.

Voices: eers! The Mus - ket - eers!

Piano: *ff*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'eers! The Mus - ket - eers!'. The bottom staff is a piano accompaniment featuring a series of chords and a melodic line in the right hand, with a forte (*ff*) dynamic marking.

Piano: *accel.*

Detailed description: This system contains the third staff of music, which is a piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, with an *accel.* (accelerando) marking.

Piano: *accel.*

Detailed description: This system contains the fourth staff of music, which is a piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, with an *accel.* (accelerando) marking.

Piano: *accel.*

Detailed description: This system contains the fifth staff of music, which is a piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand, with an *accel.* (accelerando) marking.

End of Opera.